

What About the "Old Timer"?



JUNE 9, 1915

PRICE TEN CENTS



GLADYS HANSON

All the Theatrical News that's Fit to Print



Pedro de Cordoba and his very good friend Siegfried about to take their morning exercise



Marc Klaw's friends bidding him good-bye in San Francisco prior to his departure for Honolulu. From left to right: Mel Marx, Chas. Asher, Chas. Foy, Alexander Carr, J. J. Gottlieb, James Woods, Wm. Pinkerton, Morris Meyerfeld, Marc Klaw, Fred Fleck, Barney Bernard, Ralph Princess and J. J. Rosenthal



Laurette Taylor gaining a few moments' diversion in her London apartment between performances of "Peg O' My Heart"



Sarah Truax among the clouds in Glacier National Park



Isotta Jewel by the Old Wall of Panama. The Pacific Ocean in the background



Ottola Nessimith teaching her dog tricks in front of her home in San Diego



Josephine Cohan (Mrs. Fred Niblo) inspecting a Maori idol in New Zealand



Harland Dixon, of Doyle and Dixon and Donald MacDonald having a friendly bout in California



Robert Rogers, Louise Mackintosh and Arthur Row enjoying a promenade on the Boardwalk at Atlantic City

FIRST RELEASES OF PLAYER FOLK AT PLAY



THE NEW YORK DRAMATIC MIRROR



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WHAT ABOUT THE "OLD TIMER"?

By EDWIN MORDANT

RECENTLY I dined with a fine old actor—one fast reaching the age-limit designated by the term "old-timer." He is *old* only in the number of years he has devoted to the theatrical profession. He is still *young* in spirit, ambition and hopes—still as sensitive as when he first entered a playhouse. His face is clean-cut and refined; his eyes keen with intelligence; his sense of humor has not been dulled—he is still optimistic.

This fine, sensitive, genial soul remarked, with a wan smile: "I am rapidly passing into the discard. Do you know—a well-known manager recently questioned if I had the *punch* to get a part over. He knew I had been a good actor, but I had gray hair and couldn't *look* the part!"

We laughed, for he was then appearing in the part, and demonstrating, at every performance, that he had the "punch." Under make-up he was twenty years' younger than he appeared off the stage. He is one of our finest native character actors, and an artist in making up. To appear twenty years younger proves him to be a student. The variety of parts he has "created" demonstrates that perfection of detail which can only be attained by years of experience and devotion to an ideal, which has increased his value as an actor.

It is a happy circumstance when an actor needs no make-up to "look" a part. But ability to intelligently portray the part should be the first consideration. Many a fine production has been handicapped by strict adherence to selection of "types" lacking in ability to act. Theatergoers demand good acting. They don't stop to think of the actor's "off-the-stage" appearance. He appears all the more wonderful if he can get away from himself; he surrounds himself with a glamor that fascinates the uninitiated. If he is sixty, and succeeds in making himself look thirty, it is a tribute to his art. His gray hair disappears under a youthful wig. The personal appearance of the individual is effaced by make-up; but personality remains.

(Parenthetically, let me state that gray hair does

not necessarily indicate old age. It results from causes as numerous as baldness, and attacks old and young alike.)

The same actor will often appear in characters of old age and youth. By virtue of position he is accepted in the various characters. He still remains of commercial value. It has taken many years of study to attain his present state of excellence. He can "look any part he is physically fitted for," and his known ability is assurance that he will "deliver the goods."

The actor who has grown old in service should not be eliminated to make way for those who enter the profession from various walks of life, and have yet to learn the essentials. They, too, should serve an apprenticeship before claiming proficiency. But they don't. The women of the profession seem to suffer more in this respect than the men. True, there are less parts for women in plays; in proportion more enter the profession. For the majority one can safely query, Why?

To a majority of the newcomers acting is not an art. They are *types*. They do not take the stage seriously, and they do not add to its brilliancy. Meanwhile the stage suffers—suffers for *old* incentives; *old* ideals.

Once the "old-timer" was remembered for his past performances—just as a race horse is. He was honored for them—even loved. Always *remembered*. What we now term a "business" was then an art, and actors were termed *artists*—not performers. Age does not militate against an *artist* abroad; it should not in this country. But the cry is, "We are a *new* country." We demand *new* sensations; *new* fêces. *Old* conditions—*old* people—are devoid of interest. Think of it! Perhaps the pendulum will swing back, and the "old-timer" regain his prestige. Why not? He is still of commercial value because he still has ability, though he may be a *little* older.

Frequently, in the by-ways of the Rialto or in the lobbies, one hears the query: "What has become of

So-and-so?" It is an "old-timer"—actor or actress.

Many have passed on with saddened hearts, broken in spirit, with the great things one dreams of doing unaccomplished. Not always their own faults either—no one would give them the chance, and personal responsibilities prevented waiting for the opportunity that sometimes results in fame. Many become embittered and rail against conditions—and those who have attained prominence. These build up a wall against themselves. We can't all be optimists—so why censure them. They suffer most. Back to the "rank and file" go a majority—and that means humiliation and despair. Those who have not been crushed entirely seek the "silent screen," and there find outlet in voiceless action—and what a boon the "moving picture" has been to many. Otherwise poverty would be extreme. They "make good," too. They may not all have prominent parts—many will be found in the "crowd." But they dignify scenes with intelligence and ability. The public will forget an actor after a time—though he be the greatest star—but the "screen" perpetuates, and he lives through his art.

It has been said an actor is cheapened by work in the motion pictures. That is absurd. We cheapen or dignify work by our attitude towards it. Work cannot cheapen if it is honest, and we are honest in performance of it. Through the "screen" an actor's commercial value is enhanced through constant visualization, and there is no limit to the territory one covers—not once a season—but as often as one appears in a new picture. Thus the actor—or actress—brings to the producer of the "apocryphal drama" increased commercial value. And why shouldn't an actor commercialize his ability? It is his "stock in trade."

So the "old-timer" has found a field for his ability in the "silent drama." But isn't it pitiful that increasing years render valueless all the perfection attained in one's art—just when we should be more valuable because of it?

Isn't it pitiful?

THE WASTE IN THE THEATER

By FRANK HOWE, Jr.

IN searching premises of successful business it would be difficult to find more than an atom of the product non-usable, and, in many enterprises the conservation of what was in former days regarded as waste, is to-day an element of increased dividends.

How to conserve waste in the theater where wasteful method has isolated riches greater than the combined fortunes of its individual interest, has not yet engaged the attention of those occupied with its business.

THE DRAMATIC MIRROR in the issue of Jan. 27 stated that, between Aug., 1914, and Jan., 1915, a period of five months, ninety-one plays were produced in New York.

Of that number five lived one week, fourteen expired after two weeks' performances, and seven existed four weeks before going to an honorable death. Averaging the cost of these twenty-six failures at the

low cost of \$2,500 for scenery and stage accessories, there is here shown complete destruction of \$65,000, destroyed by the producers themselves, to say nothing of the pay to actors and other items of expense attending the period these plays were offered for patronage. The simple analysis of the situation is, the failed plays did not attract. The obvious corrective is to produce only attractive plays.

The sole arbiter of what is attractive in playmaking and production is the man whose means and position make possible the public hearing of a play, and his attitude toward the commercial side of his enterprise; that play production is a gambling chance, precludes the possibility of his play selection being determined through a basic reason of literary merit or wholesomeness of plot or story, but being chance, the chance is taken, and if one such chance proves a win, the astuteness of his system is proved to himself, the

return from this one success reimburses for nine failures and leaves a handsome sum to boot. To avoid waste attendant upon the production of such failures would seem to be the economic duty of the producer of plays; and if he did his whole duty by his own enterprise, he could hardly, in business efficiency, produce the thing that developed over 80 per centum of waste of his capital.

The mere lover of the play who, during the last half of last year, gazed upon any one of the twenty-six that failed, probably assumed the play was selected for the theater by inexperience and ignorance of what the theater and plays mean. He could not know such plays were selected and he invited to pay for the privilege of witnessing performances upon the gambler's chance of pleasing his taste in plays. Yet such is a fact, and such will be the practice until

(Continued on page 5.)

MADAME CRITIC

DE WOLF HOPPER is doing wonderful things at the Forty-eighth Street Theater with his Gilbert and Sullivan Opera company. And he is not saying a word about it, either. It would be the easiest thing in the world for Mr. Hopper to pose as a rival of "Washington Crossing the Delaware," or "Napoleon Flushed with Victory," or some more modern hero of the laurel wreath, for has not Mr. Hopper led his troupes (that is what they still call artists in some sections of this country) against the trench mud, wire entanglements of the too often mediocre music, the innane and vulgar comedy of musical comedy?

And has not Mr. Hopper driven the enemy from his position by means of clean, tuneful, entertaining comic opera?

If you are doubtful of the answer to this query make a pilgrimage to Mr. Hopper's entertainment on Forty-eighth Street. You won't be bored, even if you are the sort that scorns anything higher in grade than "Everybody Loves a Chicken," only don't look for this species of domestic fowl in the Gilbert and Sullivan operas, for they really aren't vital to the plot. You see there is where the most marked difference exists between the whoop-it-up, um-da-da, pay-two-dollars-a-seat and the lend-me-your-ears sort of music. Don't be afraid of the word opera. You really don't have to be a high-brow to enjoy those Hopper is now presenting; so if you are a low-brow, and wallow in the fact, you need not be ashamed to own that you really enjoyed yourself at "The Sorcerer" or "Trial by Jury." You will no longer apologize, either, because your grandparents had the good taste to like music which appealed to the heart and mind primarily and the feet secondarily. True, that order has long been reversed by the sway of musical comedy, and only the brave dared venture forth when the much despised, old-fashioned comic opera was rarely produced as a novelty. Five years ago one went to see revivals of musical delights in waltzes, marches, polkas, with the idea that it was a good thing to behold and listen to the once cherished relic, since another opportunity might never be presented. And now, lo and behold, our greatest, biggest comedian—one who was wont to spare no effort to make himself the biggest clown of all in the "make 'em laugh if you have to knock 'em down" musical attractions is doing more for the uplift of the musical form of amusement than many of his associates with avowedly more serious inclinations.

I can recall the time when patrons of musical comedy used to remark, "De Wolf Hopper's antics will make you laugh, whether you want to or not." But now, if you please, Mr. Hopper is building up a solid foundation of public approval because of his sincerity and dignity. He is stripping his roles of Hopperisms and making them characterizations.

I must say half the charm of the repertoire at the Forty-eighth Street Theater is in watching a new Hopper every time. Mr. Hopper has always possessed a great talent for make-up, but Hopper was always there, shining through the role with unmistakable identity. But now he keeps you guessing for some minutes after his entrance until some old-time chuckle or familiar lowering of the voice betrays him.

His makeup in "The Sorcerer" was a study and I should advise actors to watch his effects. I won't say study his impromptu speeches, of which he is a genius, for there is where we must permit our favorite to be absolutely his inimitable self.

The public has responded so splendidly to Mr. Hopper's productions, each one of which has to have its run extended because of popularity, that no one can say we are being given something we don't want.

Having heard that an unknown actor was filling the role of Youth in the play of "Experience," I decided to pay a visit to the Maxine Elliott Theater and see how he acquitted himself in William Elliott's part. I don't know why Mr. Elliott left the cast after its long New York run of nine months. Perhaps his duties as manager and partner of the Elliott, Comstock and Gest firm called his attention to a new production to go into rehearsal for Fall presentation. Maybe he

wearied of the monotony of saying the same lines for so many months. At any rate, it was necessary to discover another Youth.

But where, oh where, could he be found?

It is one of the most difficult feats imaginable, this seeking just the right successor for the man or woman who has made a big New York hit. So much depends upon the newcomer. The public may or may not like him. Taking the place of a popular and clever man like William Elliott was a proposition most alluring and most critical for those ambitious ones who would be Youth, but only one young man was ever considered seriously for the role, and he was discovered by George V. Hobart, the author of "Experience."

Richard Barbee is the name of the lucky fellow who jumped from obscurity to the Elliott place in the calicum.

"The role of Youth is longer than that of Hamlet," impressively remarked that energetic press gentleman, William Page, who may be relied upon never to make a statement which he cannot prove. Page is a fearless scribe who will brave managers and news-



A SCENE FROM THE SUCCESSFUL REVIVAL OF GILBERT AND SULLIVAN'S "TRIAL BY JURY," AT THE FORTY-EIGHTH STREET THEATER.

From Left to Right: William Danforth, Arthur Aldridge, Gladys Caldwell, De Wolf Hopper, and John Willard.

paper owners if he is quite sure he has the facts in the case. You see he is a regular newspaper man, not just a volunteer in theatrical news specialties. When he went in quest of his first story his city editor said to him: "My boy, I want facts, not fancy," and the old habit clings. Page knows "Hamlet," too, and a good many other brain children of those men to whom the modern cane-supported product refers as "dead ones."

If you read my page last week you will recall a paragraph in which I spoke of the habit managers have of trying to find replicas in appearance of the creators of roles. Now, I must tell you that Richard Barbee is himself in looks and in no way endeavors to change his face to resemble William Elliott. Young Barbee, on the contrary, is by birth a blond and remains so. He plays Youth naturally, sincerely and manfully and well deserves the praise bestowed upon him by all who have seen his performance. It must be flattering to him to know that the actor whose role he fills is his manager and approves of his work. Rather an unusual and difficult combination to satisfy.

I learned that young Barbee comes from Lafayette, Ind., the country which has given us Frank Willard, George Ade, and Booth Tarkington and other celebrities. He is a graduate of Princeton and is the nephew of General Lew Wallace and General Richard Gatling, inventor of the Gatling gun. John Blackwood, manager of the Belasco Stock company in Los Angeles, gave him his first opportunity as a ten-tray carrier in a Pinero society play at the large salary of five dollars a week.

Think of that! Five dollars!

He remained with the Belasco company for three

seasons and then came East, but no one would give him a hearing, as he was utterly unknown. He then went to Denver and secured an engagement as juvenile last Summer in the stock company at Elitch's Gardens. His New York chance came in the shape of a small part in "The Last Resort," a failure. Then George Hobart happened to meet him, and now after three weeks with "Experience" he has justly earned a long contract with Elliott, Comstock and Gest.

Lucky Richard Barbee! Less fortunate juveniles wish him well in a part longer than that of Hamlet, for most of them consider themselves favored indeed if they can fill in by lending variety in a play exploiting some popular star.

Margot Williams is back in the cast, and as fascinating and clever as when she first made her hit as Frailty.

"Experience" certainly teaches a great lesson, and every youth should see it. I must confess that at the opening performance I thought some of its scenes unnecessary. "What youth would have all those experiences?" I asked myself.

But, on watching the play the second time I realized that though the youths you and I know might not undergo all such temptations, they probably will encounter some of them. The dangers exist. Forewarned is, very frequently, forearmed. I shuddered just as much the second time as I did the first during that terrible dope scene. "Why do they present such a dreadful thing?" asked a woman near me. "I can't look at it."

Horrible as it is to contemplate, that same scene is bound to be of genuine benefit, for no one watching the victims of the drug habit and their awakening from its effects would ever experience the slightest desire to follow in their wretched wake. We have of late read so much in the papers concerning the wide use of cocaine, morphine and heroin that the scene in "Experience" loses its sensational value and becomes an illustration to be remembered.

MARIE B. SCHRADER.

THE THEATER

So noiseless is this playhouse. The audience has not arrived. Hark! A sound breaks the otherwise weird stillness. A seat is moved. A voice echoes in the empty palace of pleasure. The electrician wills the auditorium into light. The pianist touches the familiar chord. The violinist bows his fiddle. Bright, fantastic music is heard. The orchestra is "at play." From out the opaqueness people are ushered. The footlights glisten and the jeweled actors are brilliant. This place of amusement, a few hours ago so quiet, is now a house of animation, a theater of action. The play! What of it! It matters not. This haunt has served to amuse, rest, awaken delightful memories and create new thoughts;

to make its place distinct in society as the educator of the masses. The auditors file out—some laughing, others chattering, and still others looking as if the show had forced them to seriously think. The musicians hasten through their last number. The lights vanish. Once again the theater is unoccupied. A death-like silence takes possession of this play resort. Nothing is left but the upholstered chairs, the costly draperies, and the gold-tinted walls. It is really an "hour" house. Folks congregate in it for hours and then go away. There is enacted in daily programme the drama of life, the tragedy of death, and the mystery of resurrection. What a strange house in the midst of ever-struggling humanity!

LOUIS VARNUM WOLFE.

DRAMAS, books, pictures, statues have never ruined our over-moral world. The day for such things—if there ever was such a day—has passed. Besides, among English-speaking people the hatred of art and literature is pushed to the point of lecturing boastfully about that hatred.—JAMES HUNTER.

A wise playwright should act like the man who gives a magnificent feast. He should seek to delight the spectators, that each on departing may feel he has eaten and drunk just the things he would chiefly have chosen himself; not set but one dish for all palates, one writing for all sorts of tastes.—ASTYDAMUS JUNIOR (Bourished about 400 B. C.).

Poet never credit gained
By writing truths, but things like truth, well feigned.
—BEN JONSON.

Personal

BARBER.—Richard Barber, who was selected by Comstock and Gest to play Youth in "Experience" during the latter part of the New York engagement at the Maxine Elliott Theater, scored such a success in the role that he will play it next season also. Mr. Barber is a young actor new to New York, who has been on the stage only four years. He is a Princeton graduate, and his sole New York experience was the juvenile role in "The Last Resort" last season. When William Elliott recently retired from the cast of that play, Mr. Barber was selected as the best juvenile man to succeed him. He has made a strong impression and a great success in the role of Youth.

COX.—Among the individual hits scored this season is that of Hasell Cox as the Baroness in "A Modern Eve." It required more than her statuesque beauty to make her performance stand out as a definite characterization. But Miss Cox added to the



RICHARD BARBER.

role such grace and poise and sense of humor that she, indeed, proved as irresistible to the audience as to William Norris, the henpecked husband in the play. Miss Cox made her debut as a show girl in one of George M. Cohan's productions. After playing many small parts she was given her first important role three years ago with Fritz Scheff in "The Night Birds." The following season she remained with Miss Scheff, playing in "The Love Wager." Last year she appeared in vaudeville in a successful "Series of Song Studies," written by her sister, Ray Cox.

FORBES-ROBERTSON.—Among those honored with degrees at American universities this June is Sir Johnston Forbes-Robertson. At the commencement exercises of Columbia University held on June 2 the English actor, who has just concluded his farewell American engagement, was one of nine to receive the honorary degree of Master of Arts.

GOODALE.—George P. Goodale, the veteran dramatic critic of the Detroit *Free Press*, is making his annual Spring visit to New York. In addition to reviewing the new Broadway plays for the benefit of his readers back home, he is renewing his many theatrical acquaintances.

HANSON.—Among the younger generation of leading women, Gladys Hanson, the subject of this week's cover of *THE MIRROR*, has taken a prominent position within a comparatively short period. By her charm of personality, versatility, and artistic discrimination she has risen to an enviable rank in her profession. Miss Hanson, who is a native of Atlanta, began her stage career under the direction of Daniel Frohman, playing small parts in his productions. With this experience as a foundation she was engaged by E. H. Sothern to play "second leads." This engagement established her securely and her rise was

as rapid as it was deserved. Upon the completion of her season with Mr. Sothern, Miss Hanson was engaged for leading roles with Kyrie Bellew, with whom she played for two years. Subsequently she appeared with Mrs. Fiske, in David Belasco's production of "The Governor's Lady," and other plays. This year she is winning new triumphs in the role of Helen in Granville Barker's outdoor revival of "The Trojan Women."

KEENE.—Lionell H. Keene, for several seasons secretary to Frank J. Wiltach, later with the Poli forces in Baltimore, is now assistant to Edward Renton, general representative for the Poli interests. Mr. Keene was recently featured in the output of a Baltimore cartoonist.

MORELAND.—Marjorie Moreland, wife of Nat Goodwin, is ill at Johns Hopkins Hospital in Baltimore. She is said to be suffering from the effects of antitoxin administered for an attack of diphtheria from which she only recently recovered.

ODELL.—Among the players who have been exceedingly active this season is Maude Odell. Her engagements include leading roles in "The Debutante," "Nobody Home," and with Hasel Dawn in the film success, "Niobe." Miss Odell is at present considering a contract with a well-known motion picture company.

OPP.—Welcome, indeed, is the report that Julie Opp will return to the stage next year to assume leading roles with her husband, William Faversham. For the past two and a half years Miss Opp has been very ill, but her physicians now declare that her health has been sufficiently recovered to enable her to resume her work. Upon the conclusion of Mr. Faversham's tour in "The Hawk," Miss Opp will be a member of an all-star company that Mr. Faversham is organizing for next Spring to appear in a series of Shakespearean revivals.

THE WASTE IN THE THEATER

(Continued from page 3.)

plays written for enjoyment of playgoers find their way into the theater through producers who have found the way to stop existing waste by producing only such plays as appeal to the taste, and thus to the pocketbook of the supporter of the theater.

Be it said, however, the producer is not complaining. He pays the bills, pockets his loss and goes smiling on his way. The actors grumble a brief hour that the promised season of employment is not to be, yet they soon recover lost ground in securing another engagement and the injustice of avoidable waste falls principally and in severity upon the foundation, the author. The playwright has labored months, sometimes years, to fashion a play that it might meet with a choice from the producer. Then having pleased the producer, with the best minds secured for its exploitation and sums lavished upon its *mise-en-scene*; then, to have it degraded at the court of final honor, the theater, is a blow of the severest kind. The author's work destroyed and the waste of his time and material gone to swell the total of waste preceding the demise of his play and his hopes as well, he has no chance to retrieve the waste forced upon him, but must build again.

To find the bond between playwright and playgoer is the task before the play producer. The discovery will stop useless expenditure of his means and killing waste to the men working in the field of literature for the stage.

THE AMERICAN PLAYWRIGHT

THE MIRROR is of opinion that American managers in passing on a play do not regard the trademark.

Perhaps not, we might add, but are they not almost invariably squeamish about the question of the dollar-mark? Will a play succeed from the box-office view? They ask this first, last and all the time. And therefore they shy at the work of an unknown author, especially the native-born one. It is their makeup to prefer the play of a known author, poor as it may be, to the work of an unknown, without regard to the qualities of the latter's manuscript.

Their fear of failure, in other words, leads them to discriminate against playwrights who have not yet made names for themselves. Not that we have written one, but we venture that there are better plays in managers' pigeon-holes, in authors' desks and in the writing than many which have been foisted on the public in recent seasons. Some of these obscure ones might find a place in the sun if managers were more courageous.

The opportunity for American playwrights is here. It is a pity that most managers are not of the calibre to help make it avail something.—*Providence Journal*.

The theater is called the people's school. It teaches us to feel and to think.—MAXIM GORKY.

Dramatic authorship is to the profession of literature as reversing is to waiting—an agony within a misery.—JEROME K. JEROME.

THEATRICAL CONDITIONS IN THE WEST

Early last week Arthur C. Alston and his wife, Etha Williams, returned from his Coast trip after nearly seven weeks' absence, covering 10,000 miles. Mr. Alston's trip was to see the expositions and renew friends and business associations in most of the cities en route.

Between New York and Chicago Mr. Alston found the stock situation normal—in some cases good business and in others bad; but in every case managers agreed that business had materially dropped off from the similar period last season.

In Spokane the commonwealth plan had been adopted, and while the returns had been meager, the company and stage hands were confident of ultimate results. As the musicians would not join in with the rest of the company the orchestra was cut out.

In the big Coast cities the stock business seemed to be dead, noticeably so in Seattle, Tacoma, Portland, Sacramento, San Jose and Fresno. The only two stocks on the Pacific Coast that promised to continue for the Summer was at Spreckel's Theater, San Diego, and the Wigwag in San Francisco.

In the entire western country Mr. Alston states



MISS HASELL COX,

Wm. F. F.

The Very Charming Baroness in "A Modern Eve," at the Casino Theater.

that many vaudeville houses are closed, or only keeping open two or three nights a week, and the general theatrical situation is not at all good. Picture houses were doing well nearly everywhere. The weather conditions in the West have seriously handicapped both expositions and affected the attendance.

He states that the Zone has not been a success to date, due, in his mind, to the fact that the management charges 50 cents admission after 6 P.M., when all buildings are closed, except those in the Zone. He considers the charge too high, as the illumination can be seen better outside the grounds than inside.

While in Los Angeles he visited his friend, an old member of his company, Tom Ince, who is slowly recovering from his recent accident. He also stopped at Denver, St. Louis and Pittsburgh, and in Denver he found O. E. Woodward changing his policy to a stock star system, beginning with Florence Roberts.

The two stocks in St. Louis, one musical and the other dramatic, alternate at the Park and Shennado theaters, with much success.

GORKY said that the manager could not be better than his public, but that there was a vast difference between the best and worst in drama that the public would profitably support.

I HAD made my hit with the public by moving the people's feelings to the point of tears; but to do that I had first to move my own heart; for, try as I would, no amount of careful acting had the desired effect. I had to shed tears or they would not.—CLARA MORRIS.

THE only rules I know for the successful playwright is to make the first act clear, the last act short and all the acts interesting.—DUMAS.

A PLAY is troublesome on account of the narrowness of its framework.—GUSTAVE FLAUBERT.

AN ignorant worship is a poor substitute for a just appreciation.—PROFESSOR BLACKIE.

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TRIBUTE TO BURNT CORK

WHEN a Columbia University professor shuffles off his academic robe and indulges in recollections of minstrelsy of the burnt cork brand, the layman may follow in his steps. Professor BRANDER MATTHEWS has seen fit to think back to bones and tambo and interlocutor. In the June number of *Scribner's* Professor MATTHEWS writes interestingly, as he always does on any subject, of the rise and decline of an amusement which was patronized by theatergoers of the higher class.

We thank him for reminding us of a fact which had nearly gone astray—that "minstrelsy was the only special form of theatrical art indigenous to our soil." The new generation may be pardoned for not knowing that negro minstrelsy is seventy years old.

There was an indefinable fascination about the better minstrelsy of long ago, just as there continues to be a halo about the circus. The feature that charmed has gradually diminished. BARNUM and old JOHN ROBINSON and LEVI J. NORTH came back whenever a great pavilion undulates under the winds of Spring and Summer, but HOOLEY and HAVENLY are memories. In its heyday, negro minstrelsy had long seasons in four of the big theaters of New York city. Time was when HOOLEY's Minstrels ran for a whole season in Brooklyn. The same company went to Chicago and held the stage for an entire Winter. Its patrons were the elite of the city. BILLY EMERSON, BILLY ARLINGTON and BILLY RICE, and "Flewey-Andy-John" were in that organization. To-day, minstrelsy is on the road. A one-night performance is the rule. But, as Professor MATTHEWS truly says, negro minstrelsy gave us unforgotten songs. He recalls "Old Folks at Home," "My Old Kentucky Home," and "Dixie." Professor MATTHEWS might have added that one of those songs is the music of some of the trenches in this European war. One has succeeded "Tipperrary."

Thanks to Professor MATTHEWS, THACKERAY's appreciation of minstrelsy is brought back. It may have been forgotten by readers of "Pendennis," and "Vanity Fair" and "The Newcomes," so we transfer from the Professor's article to a place in *THE MIRROR* this wreath from him who gave us that finest type of the gentleman who, when he

heard the final call, whispered "Adsum." Read THACKERAY's tribute:

"I heard a humorous balladist not long ago, a minstrel with wool on his head and an ultra-Ethiopian complexion, who performed a negro ballad that I confess moistened these spectacles in a most unexpected manner. I have gazed at thousands of tragedy-queens dying on the stage and expiring in appropriate blank verse, and I never wanted to wipe them. They have looked up, be it said, at many scores of clergymen without being dimmed, and behold! a vagabond with a corked face and a banjo sings a little song, strikes a wild note, which sets the heart thrilling with happy pity."

The regret is that THACKERAY didn't give us the name of the ballad.

APPRECIATION OF ACTING

Comments on Summer Reading.

In the Century for June appears a tribute to Julia Marlowe by Mr. Winter. As an appreciator of the histrionic art, we have produced no writer comparable to William Winter. We are bound to disagree with him in much: he belongs avowedly to the generation already past; but before his critical equipment, acumen, sense of style (histrionic as well as literary), we must bow in admiration and gratitude.

This estimate of Miss Marlowe is of its genre well-nigh consummate: clear, definite, detailed, discriminative, just, eloquent. Note particularly the paragraphs on her personality. Mr. Winter is full of years now; but he writes with as much discernment and vigor and verve as he did a quarter of a century ago.

That he is congenitally unfit for the appreciation of Ibsen, Hauptmann, Brecht, must ever remain a matter of deep regret; as also that he persists now in looking back instead of ahead. In the subtle, sensitive art of Duse he can find naught; but he has been always the actor's friend; it is against venal managers and naturalistic dramatists that he has so relentlessly inveighed. At times one can't help becoming a bit impatient with him; if only he could be persuaded to silence on those topics that he is now unable to comprehend.

Professor Matthews's Booklet, "On Acting" makes agreeable vacation reading; now and again, wise and witty; and its author has not yet taken on his residence in the past. Anything novel, however, of the art of the player, it does not divulge. Mr. Matthews has known many actors, most of them, presumably, he has met at the Players. One thing is certain: he has not studied them with the profit of William Winter, "experienced" their art in the sense that he has; but, of course, Mr. Winter possesses a special aptitude for histrionic psychology. This essay seems second-hand "bookish"—in contradistinction to the vivid appreciation of Marlowe.

Most of the comment on acting that we read in the United States has been ill-digested and set down in the commonplace (or "smartest") journals. Professor Matthews and Mr. Winter are past-masters of style, and both of these histrionic studies, differing widely as they do both in matter and manner, are specimens of the best English now written. Brander Matthews is known as a catholic critic, not without commendable cause. But here he, too, has his manifest restrictions. For the most part, his dislikes are not galvanized with the vituperative phraseology of William Winter. He is sane in his animadversions. In "On Acting," for illustration, one remarks that the name of Richard Mansfield—to the essay's loss—does not occur. In several instances, apparently, the name of Jefferson has been substituted. For some reason, not rela-

vent here, Mr. Matthews did not appreciate the art of Mansfield.

William Archer, doubtless, is the foremost dramatic critic now using our common language. From a careful examination of his suggestive, sapient volume on "Acting," it is discerned that mention of Strindberg has been purposely avoided. There are certain places in the book where the Swedish dramatist, as innovator of theatrical technique if not as literary playwright, would naturally be evidenced. Why is Mr. Archer then silent? Had the tempestuous Scandinavian, perhaps, some time given him offense?

Some facts within the realm of art become after a time non-debatable. To deny, whether blatantly or silently, that Ibsen was the supreme dramatist of the last century is but to put one's self contrary to the consensus of the critical opinion of the best minds of the time. That Mansfield was the pre-eminent actor-manager the American stage has known, whatever you may think of his personality, is incontrovertible; you have but to read the record of his achievement. If you were unfortunate enough not to sit under the spell of his genius, and so, too, with the Swedish Strindberg; he had his grievous defects, artistic and personal; but he left, indubitably, a certain valuable impress on the theater of his age.

But with all critics—as well as with the commentator or critic—it is charitable to make considerable allowance for the personal equation.

Acting of the "sit and starts" style seldom smoothes one on Broadway to-day. It is tolerably absent even on the road and in stock.

Of the other extreme, however, so much cannot be avouched. The overdoing of quiescent periods rather frequently mars the artistry of capable actors. The ability to listen and to "do nothing" on the stage is rarely an endowment of the novice; the ability of concentrating in seeming to do nothing and thus helping the spectator to center his attention on the momentarily leading performer.

Which consideration brings us to the stage-director's part, and that is often purely his; and, behind him, the playwright's.

The hero and heroine are having important words, down-stage MC. Up-stage L., the heroine's parents are seen (read the direction) to be conversing amicably. The heroine's father may play a strategic role in the plot; moreover, we may be specially interested in the actor personating that part. In any case, the lip-movements, nods, and assentions of the characters up L., are certain to distract us from the useful colloquy passing between the two, down MC.

This method—which, indeed, is no better than the obsolete "sides" itself—is sometimes carried so far that two or three groups about the stage are "supposed" not to be hearing the dialogue of other persons apart. It is devoutly to be hoped that this glaring absurdity of stage-direction is gradually passing; but it still is, in varying degrees, practiced.

As noted, the actors and the dramatic producer are often not in blame; at least, not primarily. The fault may be in a balcony or other circumstances to do as little as possible. If the converse "apart" is not of a secret sort, they can simply, unostentatiously appear not to concern themselves about it. If it is no longer possible to overlook it, and there is another room—well, then, there is evidence nothing for it but for them to execute their whispering, or checker-playing, or bending over the balcony, as statically as appears natural.

Dramatists of the new school, of course, seldom offend in this manner. It is in the representation of plays of an older period that stage-directors and players must here exercise their ingenuity and discrimination.

A. SWAN.

MADAME CRITIC REVEALED

(Julia Chandler News in Washington Herald.)
 I'm mighty glad of one thing! Madame Critic, the clever writer for *THE NEW YORK DRAMATIC MIRROR* has quit hiding behind a nom de plume, and come out in broad daylight. Her interesting chat of things theatrical, bears the signature of Marie M. Harvey, the last week's issue. Yes, that's her real name, and she owed it to herself as well as her public to own it.
 Of course everybody knows that Mrs. Schrader is the wife of Frederick F. Schrader, one-time dramatic critic of a local contemporary; now the able president and editor of *THE MIRROR*.

WITH THEATRICAL JOURNALS

(From the Missouri Breese.)
 "The Wild Bunch" is picking up in looks. The *Chicago* got no smaller last week. Variety is getting dull. *THE DRAMATIC MIRROR* is well-edited.

BIRTHS

A daughter has been born to Mr. and Mrs. Donald Inghis (Marie Martin Harvey), at their home in London. Miss Martin Harvey is a daughter of Martin Harvey, the English actor-manager.

NEW THEATERS

Muskegon, Mich., will have a new playhouse next Fall. It will cost \$35,000.
 Ottawa, Canada, is to have a new theater to cost \$10,000. Financiers of the city are putting out the money. Miss K. Finlay is in the head of the syndicate. He is an old and successful manager. The house will open about Sept. 1.

Wilmington, Del., will have a new playhouse next season. The owners are Charles and William Tophis and James Glan. The name has not been announced. The building will be the most spacious and attractive theater in the State. It will seat 2,000 people, and have no stairs.

Manager H. L. Hunt of Henderson, Ky., has recently changed the name of the Paris Theater to Grand Opera House. Notwithstanding the stringent financial conditions, the attendance at the Opera House and the two moving picture shows has been good. More prosperous times are confidently predicted by the Henderson correspondent.

The Grand Theater, the only opera house in Marshall, Tex., was formally opened Dec. 8 by the Boston Opera company, presenting "Il Trovatore." Mr. Shoshon, of the opera company, made a brief address in which he highly complimented Messrs. Fernald and Moore upon their enterprise and thrift. The theater cost \$25,000, and will be used for the display of films.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *THE MIRROR*'s letter-list or forwarded to their private addresses if on file in *THE MIRROR* files. No questions answered by mail.]

ANXIOUS.—We do not know Richard Lord Stirling's address.

G. V. M., Scranton, Pa.—We are sorry that we cannot give you the information you desire.

J. V. SHARP, Pittsburgh, Pa.—Write to Cohen and Harris for information about "On Trial"—and Sanger and Jordan for "A Man of Honor."

H. L., Goshen, Ind.—Billie Burke was born in Washington, Aug. 7, 1885. Julia Sanderson in Springfield, Mass., on Aug. 20, 1884.

C. L. D., Washington, D. C.—Richard Carle is to play at the Majestic Theater, Boston, in a special stock engagement the week of June 7-12.

H. KRAMER, New York city.—The closing date for Keith's Bronx Stock company has not been announced. Watch stock page for further information.

KARL H. HART, Seattle, Wash.—"The Virginian" was dramatized by the author of the book, Owen Wister, and Kirke La Shelle. Mrs. Kirke La Shelle controls the rights to the play.

J. E. D., Braddock, Pa.—The photograph of Julia Dean which appeared in our issue of Feb. 24, 1915, was taken by Underwood and Underwood. We would advise you to write to them for a similar one. We keep our photographs on file.

FRANCIS RUSH, Brooklyn, N. Y.—We do not know where Mabel Montgomery, M. J. Briggs, and Will E. Evans, of the Crescent Theater Stock, are now playing. Almsworth Arnold is with the Orpheum Stock, Montreal.

B. D., Plainfield, N. J.—"The Building Fund," by William Boyle, was given at the Maxine Elliott Theater, New York city, on Dec. 1, 1911, with the following cast: Sara Allgood, Arthur Sinclair, Ethel McGee, J. A. O'Rourke, and Fred O'Donovan.

B. D. T., Pittsburgh, Pa.—(1) Henrietta Croseman appeared as Peggy O'Mara in "All of a Sudden Peggy" at the Bijou Theater, New York city, Feb. 11, 1907. (2) Rachel Crothers was born in Bloomington, Ill. She is the author of "The Three of Us," "The Coming of Mrs. Patrick," "Myself—Betina," "A Man's World," and "Young Wisdom."

WILLIAM B. FISCHER, St. Louis, Mo.—Robert Warwick was born in Sacramento, Cal., Oct. 9, 1878. He was educated at the University of California. He has played in "The Pit," "The Education of Mr. Pipp," "Anna Karenina," "The Worth of a Woman," "Glorious Betsey," "A Woman's Way," "The Dollar Mark," "Her Husband's Wife," "Two Women," "The Balkan Princess," "The Bridal Path," and in the revival of "Rosedale."

DEATH OF MARIE MICHAÏLOFF

MARIE MICHAÏLOFF, died at Roosevelt Hospital, New York city, May 28, from the effects of an internal abscess. Funeral services were held from the Russian Catholic Church Monday morning, May 31, and the remains buried in Calvary Cemetery. Madame Michailoff was a Russian by birth, and met the late Madame Alben when that famous actress was leading lady of the Clair's Theater in St. Petersburg. They became friends, and were inseparable companions for years—the friendship ending only with Alben's death in 1898. Madame Michailoff tenderly nursing her through her last illness. Since then she has lived in this country, and had been associated in recent years with Modjeska, Mr. and Mrs. Louis James, Grace George, Jessie Bonstelle, and Margaret Anglin. She was a lovable character of bright intellect, and was widely known in the profession, and highly respected. Any one who met Alben knew little Marie as well. Her death removes a unique figure, as well as the last claim to that charming French actress whose memory can never be forgotten.

DEATHS

ELIOT GOSWORTHY, author, artist, and one of the founders of the New Theater, died on June 1 in his apartments at the Stratford Hotel, 11 West Thirty-second Street. He was sixty-one years old.

Mrs. MALCOLM ASTOR, professionally known as Edie Smiley, the head of the Smiley Sketch Club, which appeared successfully in vaudeville for a number of seasons, passed away in this city on June 8, in her forty-first year, after an illness which confined her to bed all Winter. Previous to her entrance into vaudeville Mrs. Astor was identified with Carl A. Hays' "Silver King," "Little Lord Fauntleroy," and was a member of the original "Human Events" company. In all her theatrical engagements her social personality won her a host of friends, who mourn her, besides her husband, Malcolm Astor, and two sons, Ellis and Edwin Smiley. The interment took place in Providence, R. I., last week.



JESSIE MAE HALL.

Who Was Last Seen at the Comedy Theater in Baroness von Elster's Concert.

CENTURY TO BE MUSIC HALL

New Company, with Wayburn at Head, to Take Control—"Town Topics" First Offering

Ned Wayburn has confirmed the report printed in *The Mirror* some weeks ago that he would produce his musical revue, "Town Topics," at the Century Theater. In an announcement made last week, Mr. Wayburn said that the theater has been leased for five years to the Century Music Hall Company, of which he is managing director, and that the first attraction to be presented under the new management will be "Town Topics," the book and lyrics of which are by Harry B. Smith, Robert B. Smith, and Thomas J. Gray, and the music by a composer, whose name is, for the present, withheld. The chorus will consist of seventy-five girls. Among those reported engaged for principal roles are Charlotte Greenwood and Sydney Grant.

The Century Music Hall will be operated along the lines of the Continental music hall. The entire building will be used, including the basement and the roof where a glass enclosed summer garden will be built. A restaurant, dancing and tea room will be installed.

The company plans to present a continuous cycle of revues that will keep the musical hall open throughout the year. As soon as the engagement of one production has been concluded, it will be sent on tour. These tours will be booked through the Klaw and Erlanger offices. The only interruption of the new policy at the Century will be the engagement for four weeks in the winter of the Russian ballet, under arrangements made some months ago by the directors of the Metropolitan Opera company.

The style of entertainment presented will be patterned after the English variety. The programme will begin at 8 o'clock with a number of vaudeville acts. At ten minutes to 9 the curtain will rise on the first act of the revue, which will last an hour. After an intermission there will be another act of the same length. It is the intention to make the Century Music Hall as much an institution as the Empire or Palace in London.

MOROSCO ACCUSES A MANAGER

Frank H. Butterfield, manager of the theater in Flint, Mich., owned by the Butterfield syndicate, and Ted Daley, leading man of a stock company, were arrested last week on warrants charging them with violating the theatrical copyright law. It is charged by Oliver Morosco, the complaining witness, that the local company produced "Peg o' My Heart" without permission from Morosco, who has an exclusive right under contract with J. Hartley Manners, the author. Mr. Butterfield explained in court that there was no intention on the part of the theater management of infringing on the copyright.

RITA JOLIVET WITH SEYMOUR HICKS

Seymour Hicks, the English actor-manager, has engaged Rita Jolivet as leading woman in "Broadway Jones." The company, which recently went on tour after a successful season in London, is at present playing an engagement at the Gaiety Theater, Dublin.

"MARIE-ODILE" IN LONDON

When the run of "The Right to Kill" at His Majesty's Theater is concluded, Sir Herbert Tree will produce Edward Knoblauch's play, "Marie-Odile," in which Frances Starr appeared at the Belasco Theater this season.

SHUBERTS WIN IN COURT

Lawsuit Brought by William J. Wilson Dismissed—No Verdict in Voegtlin Case

Justice Delahanty, in the Supreme Court on June 1, dismissed the \$5,000 breach of contract suit brought by William J. Wilson, formerly stage director of the Hippodrome, against the Shubert-Anderson Company. The justice based his action on the ground that the plaintiff had earned a salary since his dismissal from the Hippodrome. In a similar action brought by Arthur Voegtlin the jury was unable to reach a verdict and was discharged.

The trouble between Messrs. Wilson and Voegtlin and the Shuberts arose last January when the former refused to surrender certain trunks for use in a Winter Garden production.

FRED JACKSON MARRIES

Author of "A Full House" Weds Florence Howe, Motion Picture Actress

Florence Howe, daughter of John W. Howe, city editor of a New York newspaper, and Fred Jackson, author and playwright, whose farce, "A Full House," is now running at the Longacre Theater, were married last Sunday at the home of Alfred A. Arons, at Bayville, L. I.

Miss Howe recently joined the Vitagraph stock company and has been appearing in motion pictures.

TO DRAMATIZE O. HENRY STORY

In accordance with his plan to give up writing musical comedy librettos for more serious dramatic work, Channing Pollock has secured the rights to O. Henry's story, "The Roads of Destiny," and will begin its dramatization at once for production in the fall.

Since the production of his comedy, "Such a Little Queen," in 1909, Mr. Pollock has devoted his entire attention to musical comedy. In collaboration with Harold Wolf he has written "The Red Widow," "My Best Girl," "Her Little Highness," and "The Beauty Shop." Recently he has been at work upon the 1915 edition of the *Elegiac Folios*.

KANSAS CITY'S MIRROR

The Kansas City *Independent*, every week in the year, is devoted to theatrical news in its wonderful city. The *Independent* is likewise an epitome of society with, now and then, other attractive features. Its issue of May 15, just at hand, is an annual. For interesting data on the varied interests of the city, for typographical excellence, and a multitude of illustrations of the celebrities of the young metropolis of the Middle West, and places of interest, it is unsurpassed. The *Mirror* congratulates Miss Katherine Baxter, editor of the *Independent*, on her work.

A. AND M. T. A. ELECTS OFFICERS

The Agents and Managers Theatrical Association held its first annual meeting on the afternoon of June 1, at Bryant Hall. The following officers were elected for the ensuing year: President, Frank C. Chapman; vice-president, George Laffer; secretary and treasurer, Charles W. Keogh; director for three years, R. Greenberg.

The reports of the retiring president and treasurer were read, and showed the club to be in a very prosperous condition, the membership being 185, with twenty-seven applications to be acted upon. On account of the association moving to new quarters the dues were raised from \$5 to \$8 per year.

BEN GREY PLAYERS IN DIXIE

Henry Buckler is billing a summer engagement with the Ben Grey Players, appearing before the colleges and universities, the tour embracing the South, Southwest, and Middle West. Mr. Buckler's well-known ability and versatility is receiving warm praise for his successful rendition of Sir Andrew Aguecheek in "Twelfth Night," Jacques in "As You Like It," Greno in "The Taming of the Shrew," and Shylock in "The Merchant of Venice."

SOCIALISTS WANT RADICAL PLAYS

The Socialist Press Club announces that it will be pleased to read any manuscripts of original plays of a radical nature, either long or short, or original translations, with a view to producing them if meritorious in the early fall. Manuscripts should be sent not later than July 1 to Pauline Cahn (Chairman Dramatic Committee), 302 Riverside Drive, New York City.

INA CLAIRE IN "THE FOLLIES"

Ina Claire has been engaged to play the leading feminine role in "The Elegiac Folios of 1915" when it is produced in the New Amsterdam Theater on June 21. Since her return from her successful season in London, Miss Claire has appeared in "Lady Lurex" and in vaudeville and motion pictures.

FRAZEE'S NEW FARCE

Encouraged by the success of "A Pair of Sixes" and "A Full House," H. H. Frazee has accepted for production "Brother Masons," a new farce, by Seymour Browne and Harry Lewis. The New York premiere will take place early in August. Frank McIntyre has been engaged for the leading role.

FOR CONSUMPTIVE PLAYERS

Home in Colorado Where the Afflicted Have a Chance to Recover

A free home for actors and actresses who have the misfortune of being tubercular is open near Denver, Colo. It was started some time ago by Mr. Russell P. Franklin, who as a victim of the affliction went West on a stretcher. He is now fully recovered. The benefit derived from the health-giving climate suggested the establishment of a home for consumptives. The home is now complete, and any member of the profession who is a sufferer of the insidious disease may go to the home and receive treatment free of charge. Full information concerning The Red Rock—the name of the home—will be cheerfully given by Mr. Franklin, whose address is 305 Enterprise Building, Denver, Colo. Mr. Franklin was a member of the profession many years before he went to Colorado in quest of health. His offer is generous and worthy of commendation.

STAGE NOTES

Laura Hamilton has replaced Alice Dorey in the role of Violet Brinton in "Nobody Home."

Jacques Martin has been re-engaged for the Henry Miller "Daddy Long-Legs" company.

Lynn Pratt has just returned from a three months' cruise through the West Indies and the Canal Zone.

Townsend Walsh sailed on June 3 for Bermuda. After a short stop there he will proceed to South America for the summer. Isabelle Winlocks, who has been playing in London in "Three Spoonfuls," arrived home last week on the Philadelphia.

Maurice Campbell has received a discharge from bankruptcy. He filed a petition on Jan. 18, with liabilities \$126,651 and assets \$183.

A decree of divorce has been granted to Frederick Hamilton Bryant against Julia Power Bryant. Edwards Davis was named co-respondent.

Ed. B. Salter, who has been engaged as press agent and manager of Vaughan Glaser stock company's Spring season at the Lyceum Theater, Detroit, has resigned.

Mr. and Mrs. George Foxhall have opened a dramatic school in Springfield, Mass. Mr. Foxhall was associated with James K. Hackett for some time.

Miss Helen Haskell, who has all season been playing one of the prominent parts in "Peg o' My Heart," having recently closed her season, is spending a short visit with her mother in Toledo.

The Times Producing Company has engaged Augustus Barratt as musical director of "The Girl Who Smiles." Mr. Barratt will be remembered as composer, with Clifton Crawford, of "My Best Girl."

The Boston Operatic Singers, May 31, at the Opera House, Claremont, N. H., to medium business. Robinson's Circus, June 3, small attendance; poor show. (Bertha M. Hunter, Cor.)

Ida Burt Laurence (Mrs. Ed. B. Salter), who has been in vaudeville all season playing in her own sketch, "My Wife's Babies," is at her home in Detroit recuperating after undergoing an operation for appendicitis.

Roberta Menges Teoria, wife of Conway Teoria, has been granted a discharge from bankruptcy. She filed a petition on April 28, 1914, with liabilities \$11,000 and no assets. Mrs. Teoria appeared in a series of modern dances at Hammerstein's Victoria Theater early in the season.

The engagement has been announced of Helen Canfield, daughter of Mr. and Mrs. Francis Dayton Canfield, of Yonkers, to Wilfrid Augustus Daly, son of former Supreme Court Justice Joseph F. Daly. Mr. Daly is a nephew of the late Augustin Daly, and his father was one of the founders of the Players' Club.

Cyril Smith, who was the Bos'un in "The Debutante" at the Knickerbocker, and Tonal in the road company of "On Trial," is spending a few weeks with his parents at their summer home at Fertile Springs, Warrensburg, Mo., previous to an engagement in the movies at Universal City, Cal.

Fuzzy Wood is spending a few days at the Long Island home of her father, Eugene Wood, the well-known humorist and author, before beginning rehearsals for a new season. Miss Wood has just closed a short season in musical comedy in Washington after the long run of "Hello, Broadway," in New York, Boston, and Philadelphia.

H. Percy Maldon, director of the Orpheum Players, Montreal, celebrated his thirty-eighth birthday May 19, with a supper at the St. Regis Hotel, at which the members of the company and a few intimate friends were present. Twenty-five covers being laid. Claude Brown, of New York, sent Mr. Maldon a handsome gold scarf pin; Edmund Elton, the leading man, presented him with an ivory-headed cane; Louis Pett, the scenic artist, with a cameo pin, and the members of the company with a diamond and emerald stick pin.

Joseph Henry Benner, who for a dozen years was connected with the stage, has taken leave of the theatrical business, and will devote himself wholly to literary work. His latest story, "In Erewhon Hylthe Struata," is now running serially. Lehigh University, South Bethlehem, Pa., has granted him a scholarship, and in the fall he will enter upon a special course of study in history and philosophy. Mrs. Benner, whose professional name was Gladys George, has left the stage. The couple, with their daughter, Gertrude, will reside in Bethlehem, Pa.

ON THE RIALTO

The Devil works six days in the week to upset good resolutions made on Sunday.—*The Sage*.

What more ironic prank of destiny can be offered to a palpitating public than that of the war following leaders Duncan to Greece and compelling her again to seek the approval of philistine America? Without clothes or country, to have maintained so successful a vague requires a genius for publicity that is not rivalled this side of Oyster Bay.

Is relief in sight for the tired business man? After months of silent suffering will he be able to partake of restaurant nourishment without the rhythmic aid of the trap drummer? Will he be able to pay his rightful tribute to Bacchus without the painful necessity of hearing the maniacal sentiments of Forty-fifth Street rhapsodes expressed by tireless blondes?

These are the questions of the hour along the Lane o' Lights. If the decision of Magistrate Krotel, that certain celebrated retreats are guilty of promoting theatrical performances without a license, is sustained, a new modus vivendi for the restaurateurs will need to be established. It is said on good authority, however, that the cabaret managers do not intend to be daunted by the adverse decision handed down. On the other hand, they are planning to harass the tired business man and his customers from out of town at any cost—in the t. b. m. The cabaret as a drawing card is valued so highly that the managers intend to take out theatrical licenses at \$500 a year and make the regular theatrical producers green with envy at the elaborateness of their offerings.

Of course, such a state of affairs would naturally bring about a new condition to theatrical reviewing. Can you picture the possibility of the veteran critics of the *Evening Post* and the *Boston Transcript* hurrying to their allotted tables to view the latest production of Paul or Louis?

THOMPSON BUCHANAN WEDS

The wedding of Miss Katherine A. Wetherbotham, daughter of Mrs. John A. Wetherbotham, of Chicago, and Thompson Buchanan, playwright, was celebrated on June 4 in the chapel of St. Thomas's Church. The bride was attended by her sister, Mrs. Ernest Poole. Wallace Hume acted as best man, and the ushers were Louis Sherwin and A. E. Thomas.

Mr. Buchanan came to this city from Louisville several years ago and wrote the play, "A Woman's Way." His most recent play is "Life."

OPERA HOUSE BURNED

The Lyceum Opera House, at Williamsport, Pa., was destroyed by fire May 31. Loss, \$200,000, partly covered by insurance. Nearly all tenants in the building lost their property.

NEWS STORY OF THE WEEK

"Ain't It Awful" to Have a Stage-Struck Wife?

Job was spared one affliction—a stage-struck wife. Here is a story from St. Louis, which makes one think that Job's afflictions were not altogether bad. Fredrick W. Knichel, Jr., a salesman, married Johanna—we are not told her maiden name—in Los Angeles in 1904.

Johanna contracted stage fever, and went to St. Paul for a cure. After two weeks in St. Paul she wired her husband that the company was "on its uppers," and he signed to come home. Fred went, but the fare, but meanwhile the "fever" was out again and raged for five months. When it abated she packed up and returned, but not to attend to domestic duties, as Fred tells it. On the contrary, she made an "engagement" as a moving picture singer. Then she induced Fred to invest in moving pictures. He put in \$1,000, and it is still in, all in. Then she raved—this was ravenous No. 2—and landed in St. Louis. Fred followed her trail, and found Johanna again singing in a moving picture place. In spite of Fred's appeal to her to quit the life and take up wifely duties, she stayed—and kept on singing—in the moving picture house. Three times had she left Fred. When Fred "screaked"—that's his word for "told," to the court, the court pitied Fred, and he got his decree. Job was lucky—but he never knew it.

THE FIRST NIGHTER

"THE THREE OF HEARTS"

Comedy in Four Acts by Martha Morton. Based Upon the Story of "Hearts and Masks," by Harold MacGrath. Produced by the Messrs. Shubert, June 3, at the Thirty-ninth Street Theater.

Unlucky, valet U. M. Talmash
Judson, footman Cecil Magnus
Haggerty, chief detective Frank J. Woods
Harry Hamilton "the Baron" George Nash
Williams, a convict William Devereux
Mrs. Hamilton-Brown Ethel Winthrop
Dick Comstock Blanche Yurka
Grace Maythorne Schuyler Ladd
Colonel Maythorne Julia Hay
Colonel Maythorne Robert Rogers
Smith, a justice Arthur L. Coulter
Andrew, a constable George H. Shelton
Gerald Schuyler William Cary
Levy, a deputy Maurice Schoenfeld
Hedden, a constable Arthur Jordan
Head Walter Arthur Jordan
Woman Detective Anita Randall
Miss Wadleigh Shirley Carter
Act I.—Hamilton-Brown, the library.
Act II.—A Corner of the Tapestry Room, Knickerbocker Hotel. Act III.—Shadowbrook Hunt Club. Act IV.—Same as Act I.

The agreeable personality of George Nash contributes largely to the success of "Three of Hearts," for closely examined, this vivacious comedy—more genteel farce than comedy—has its strained points and its illogical or improbable elements, yet it keeps the attention of the audience from curtain to curtain, and is a very good example of a popular form of special writing in which crime, love, and society merge in just the right proportions into a lively play of strong melodramatic tinges. Augustus Thomas is said to have had an anonymous hand in the piece.

As Harry Hamilton, Mr. Nash impersonates a young American millionaire who returns from Paris in pursuit of a young Southern girl, who has been following an art career across the waters. Happily this happens before the war, so that we escape much. He has never met Grace Maythorne, but they have seen each other, and he has given her the impression that he is a "baron." He meets her at last through his sister, Mrs. Hamilton-Brown, and knowing that she is craving an adventure, he obliges her at a hunt club mask ball with sundry thrills that all but land him in the toils of the law. But Harry stands in with Haggerty, the detective, and has made a confederate of a famous pickpocket, Williams, who wants to reform, and who aids his master with all the tricks at his command.

As a side plot, there is Dick Comstock, the bad boy, only son of Mrs. Comstock, an old friend of Harry's, who is also in love with Grace, but steals the necklace with which he adorns her lily-white neck. In order to save him Harry assumes all responsibility, and reveals himself as a true hero after a tremendous scene at the hunt club. Grace is charmed with her supposed baron, who turns out a hustling American, and Dick and his good mother are sent to Harry's Texas ranch, where Dick is to breathe a fresh moral atmosphere conducive to reform, and Mrs. Comstock may escape the scandal of her son's disgrace in New York.

As I said at the outset, George Nash contributes vastly to the success of the comedy by his easy-going ways and dry humor, combined with a pleasing personal manner. Several parts are excellently played, notably that of Mrs. Comstock by Blanche Yurka; that of the reformed pickpocket, Williams, by William Devereux; Mrs. Hamilton-Brown by Ethel Winthrop; Dick by Schuyler Ladd; Haggerty by Frank Woods, and Grace by Julia Hay.

"IPHIGENIA IN TAURIS"

Tragedy by Euripides. Translated into English by Gilbert Murray. Reviewed by Granville Barker and Lillah McCarthy in the Adolph Lewisohn Stadium of the College of the City of New York, May 31.

Iphegenia Lillah McCarthy
Orestes Ian MacLaren
Pylades Leonard Willey
Thana Lionel Braham
A Herdman Claude Bains
A Messenger Philip Merivale
Pallas Athena Mary Forbes
The Leader of the Chorus Alma Kruger

"Iphigenia in Tauris," which had its first performance in 415 B.C., was presented as the second offering of Granville Barker's company in the new City College stadium. The play was given under ideal weather conditions. Just as at the presentation of "The Trojan Women," gray, ominous clouds lent gloom and depression quite in keeping with the theme of the tragedy, so did clear summer skies at the revival of "Iphigenia" create an atmosphere of happiness in harmony with the nature of the play.

In spite of its pathos and intensity in feeling, "Iphigenia in Tauris" is essentially a romance as judged by our modern English standards of drama. The story—truly one of adventure—has a tragic motive for its introduction; but, surely and inevitably, the satisfying light of happiness and joy breaks through the gloom and leaves us with the pleasing glow of contentment. Iphigenia, daughter of Agamemnon, was supposed to have been sacrificed by her father at Aulis; but in reality she was saved by Artemis and spirited away to rule as high priestess to the goddess in the land of the Taurians. The Taurians are sav-

ages who kill all strangers; and if ever a Greek shall set foot on their soil it will be her task to prepare him for sacrifice. She lives with this terror hanging over her; and the first Greek that comes is her brother, Orestes, whom she does, at first, not know. Their recognition scene takes place; and by clever ruse and strategy they escape from their hateful surroundings.

Lillah McCarthy brought out admirably the pathos of loneliness and homesickness in the role of Iphigenia. Though her powers of expression were too limited for her invocation scene at the altar, her performance, as a whole, was beautifully eloquent and plastic. Ian MacLaren read the lines of Orestes with feeling and a sense of variety. Leonard Willey was a splendidly sonorous Pylades. Philip Merivale brought real distinction to the role of the messenger. Lionel Braham's powerful voice expressed the sentiments of King Thoas.

The costumes and decorations were as striking in their design as in their contrast of color, and contributed in no small degree to the success of the presentation. Mr. Barker, too frequently, appears to sacrifice poetry to novelty of stage effects and decoration. He has, however, made Greek drama interesting. And that, indeed, is no mean accomplishment in these days of the restaurant revue.

THE IRISH PLAYERS

The Irish Theater of America, of which John P. Campbell and Whitford Kane are the Producing Directors, Presented on June 1, at the Handbox Theater, a Programme of One-act Plays.

A suggestion of the imaginativeness and humor, as well as of the melancholy bleakness, of Ireland was given in an atmospheric little prologue which preceded the plays, and which showed a group huddled about a fireplace in a shanty singing and telling stories.

"Lonesome Like," Harold Brighouse's effective little character study of Lancashire life, was the first of the plays presented. Whitford Kane again appeared in his well-conceived characterization of Sam Horrocks, the slow-witted lad whose life was so lonesome since his tongue-lashing mother died that he adopted old and infirm Sarah Omerod to act as a competent substitute.

Kate Morgan was splendid as Mrs. Omerod, acting with the necessary touch of comic seriousness. Eileen Huban was a beautiful and animated Emma. Miss Huban will be heard from, since, in addition to her remarkable beauty, she can sing and dance divinely.

"Red Turf," by Rutherford Mayne, proved to be a tense little play of the Irish bog lands. Martin Burke, an easy-going farmer, brings upon himself the contempt of his shrewish wife for allowing the Flanagan to wheedle him out of certain bog lands which she had inherited. Goaded by her taunts, he picks up a shotgun, which a neighbor has conveniently left in his house, and kills the elder Flanagan, who, conscious of the weakness in his disposition, had defied him. Whitford Kane played with force and compelling poignancy the part of Martin Burke. Peter Golden, Catherine Collins, John P. Campbell, and Gareth Hughes, in the other roles, were well within the picture.

"Dust of the Road," by Kenneth Sawyer Goodman, was a symbolic play concerning the struggle of good and evil for a man's soul. A sum of money has been entrusted to the care of Peter Steele. While he is deliberating upon the advisability of appropriating it, the symbolic figure of Judas Iscariot enters and dissuades him from "selling his soul for certain pieces of silver." Joseph Whitmore as Peter Steele acted with an effective mingling of rugged honesty and hypocrisy. Whitford Kane played with imagination the part of Judas. Susanne Rooney and Peter Golden were the others in the cast.

"CHOC. SOLDIER" AT STANDARD

"The Chocolate Soldier," the musical version of Bernard Shaw's "Arms and the Man," which scored one of the greatest successes of the American stage when it was produced in the season of 1910-11, is the offering of the Van den Berg-Conger Opera Company at the Standard Theater this week.

Dorothy Maynard is singing the prima-donna role. Others in the cast include Grant Halsey, Charles Bowers, Arthur Cunningham, John R. Phillips, and Louis Casavant.

CORSE PAYTON, SPRINGFIELD

SPRINGFIELD, MASS. (Special).—Corse Peyton and his company, after (13) thirteen years' absence from Springfield, opened one of his old-fashioned Summer stock seasons at the Court Square Theater, May 31, to good business. In "Bought and Paid For," it will be followed by "Fine Feathered," and "Within the Law." Phyllis Gilmore is leading woman, Claude Peyton leading man, and Marion Nichols, Emmie Mason, Roy Raymond, and Sato Yashanito assisted in the Broadhurst play. Corse Peyton was himself as Jimmy Gilley.

EDWIN DWIGHT.

ACTORS' EQUITY ASSO'N

To Settle Rehearsal Question—Jury Decides Reopening Is Continuation of Season



New members elected:
George Anderson
Mr. Blumson Baird
Edwin Belden
Colla Campbell
Richard Clarke
Carl Gerard
Leonore Harris
Lillian Lawrence
Frank Nelson
Ethel Grey Terry
Louis von Wietboff
Susanne Westford

The annual meeting was remarkable for its unequivocal manifestation of the highest professional spirit. The unanimous election of the regular ticket and the choice of Miss Olive Oliver to represent the association at the San Francisco Exposition on Actors' Day, June 9, were reported in the last issue of *This Mirror*.

Another important fact was the adoption of an amendment to the constitution, providing that any person having had two years—instead of "three years," as previously required—professional experience in acting shall be eligible to membership.

The treasurer's report, which had been regularly audited, showed our finances to be in a flourishing condition. A fine and increasing balance on hand with everything paid to date.

In his address the president stirred the assembly deeply and apropos of the perennial rumor that we may precipitate some kind of a labor strike at any moment he said: "You may rest assured that the power which you voted the Council to call a strike or forbid you to act with any player who, if eligible, is not a member of this association, will never be exercised unless it should be forced upon us by extreme or continued managerial injustice."

Our counsel, Mr. Turner, made an informal report laying stress upon pending litigation that promised to settle the questions of rehearsing actors indefinitely without giving them employment, through no fault of theirs, and that of the precedence of their claims for unpaid salaries—in cases of bankruptcy on the part of debtor managers.

The president appointed Sidney Booth, Miss Beverly Sitgreaves, and Alexander Clark to act as tellers in the regular election. Likewise Miss Belda Sears, Miss Jane Wheatley, and Mr. John Willard to serve as tellers for the balloting in the choice of the woman delegate to San Francisco.

Mr. McEae spoke briefly, setting forth how he felt that the "\$250-per-week actor owes it to his profession to consider the rights of his \$40-per-week brother or sister."

Mr. Kyle made an appeal to awaken the civic spirit among his professional fellows. The action of the Council in changing the by-laws so that one hundred members could suffice to constitute a quorum for an annual meeting was ratified.

Mr. David Fultz, president of the National Fraternity of B. B. P.'s, addressed the meeting on the moral force and economic potency of organization, and Lillian Russell came to the platform through a tempest of applause and captivated everybody by her convincing declaration of what an essential part actors are in the theater and her pride in the association's achievements, and pledging herself to unwavering loyalty as a member.

In the case brought by Miss M. R. Burke against the Manuscript Producing Company before Justice Davies and a jury on June 2, the issue was raised clearly as to the right of a manager, where one of the artists is engaged for the season of a play, to disengage with her services by closing the company only to reopen a month later with practically the same cast and production. The jury held in effect that the reopening was a continuation of the original season, and that Miss Burke, having been engaged "for the season" of the company, was entitled to employment with the others when they resumed playing, and not being so employed should be paid for the time she lost.

By order of the Council,
HOWARD KYLE, Cor. Secretary.
GRANT STEWART, Rec. Secretary.

COHAN AGAIN ABBOT OF FRIARS

George M. Cohan was unanimously re-elected abbot of the Friars at the annual meeting of the club last Friday. Other officers chosen were: Dean, Ralph Trier; corresponding secretary, John J. Gleason; recording secretary, Renold Wolf; treasurer, Richard J. Hatzel; governors, Irving Berlin, Fred Block, Leo Frank, Jerome Kessel, Channing Pollock, and D. Frank Dodge. In the business meeting that followed the election it was decided to go ahead with the building of the new clubhouse along the lines previously arranged.

LEAGUE TO GIVE NEW PROGRAMME

The fourth of the Professional Woman's League series of plays will be given in their auditorium, Broadway and Sixty-eighth Street, Thursday, Friday and Saturday evenings. On the programme will be "The Statue," a one-act play by Clara Ruge, and "The Legacy," a one-act play by S. Smith. Dancing will follow the theatricals.

TO STAGE FROHMAN PLAY

David Belasco to Bring Out Work Intended as Joint Production

A new Frohman-Belasco production, arranged between David Belasco and Charles Frohman before the latter was lost on the *Laetitia*, and which was to have been the second of a series of joint productions, is being carried forward to fulfillment by David Belasco. The play is entitled "The Girl" and is the work of George Scarborough.

"The Girl" will be produced at Atlantic City June 28. The cast will include W. H. Thompson, John Milner, Lowell Sherman, Ermita Lascoll, Arthur Lewis and others.

THEATER SITE GAINS IN VALUE

Land now occupied by the Victoria and Republic Theaters has increased in value 3,000 per cent. within eighteen years, according to an opinion just handed down by Justice Cobalan in the Supreme Court in an action begun by the heirs of John B. Davidson, who died in 1887, against his widow, Mrs. Anna F. Davidson; her daughter, Beatrice, and Charles J. Buchanan, the executor.

The estate held a leasehold on the properties in Forty-second Street at Seventh Avenue, where the Victoria Theater now stands. It owned outright the land now occupied by the Republic. For several years following the death of Mr. Davidson the land was occupied by ancient car barns and yielded almost no income. At a public sale in 1897 the property was bought in with trust funds belonging to Mrs. Davidson and her daughter for \$55,000. The same property, with improvements, is now assessed by the city at \$1,050,000 and the land alone at \$1,500,000.

After eighteen years, instead of shops and stables, there are upon it two modern theaters, "says the Justice," and it is in the center of the theater district. It is a property of great value, but its possibilities were absolutely unforeseen at the time of the sale.

CABARET MEN FINED

Homer R. Mallow, manager of the Hotel Wallick, and Paul Salvin, manager of Hector's restaurant, were fined \$50 by Magistrate Krotel in the West Side Court last Friday for giving theatrical performances without a license.

The action was not brought against the restaurant men because of an outrage of public decency, but because the entertainments were too elaborate for the dance hall licenses under which they were presented.

It is reported that the restaurant men are planning to take out theatrical licenses, since they value the cabaret shows highly as drawing cards.

PEEKSKILL-ON-THE-HUDSON

Henry Berlinghoff, formerly general manager for William Morris, has leased the Peekskill Electric Park at Peekskill-on-the-Hudson for a period of five years. The park will open June 15 with high-class vaudeville, dancing, both exhibition and public, baseball, football and other out-of-door games as the attractions. The park comprises two square miles of beautiful wooded land overlooking the Hudson.

DROUET'S ESTATE WORTH \$15,900

The estate of Robert Drouet, who died on Aug. 17, 1914, is valued at \$15,900, according to the appraisal filed in the office of the State Controller last Friday. The widow, Mrs. Mildred Drouet, received \$7,950; his mother, Mrs. Elizabeth K. G. Drouet, \$3,975; and his brother, James G., the same amount. The assets consisted of bank deposits, stocks, and jewelry.



JAMES AND PHILIP TRUEX.

Sons of Ernest Truex, the "Bay Detective," in "The Dummy."

GOSSIP

William R. Randall has succeeded DeWitt Jennings as Taylor in "Under Cover" at the Cort Theater.

David Wardell left, on June 6, for San Francisco, to visit his old home and the Panama-Pacific Exposition.

During the final week of "A Celebrated Case," at the Empire Theater, the part of the Count de Moray was played with fine effect by George Allison.

The Detroit Free Press speaks very highly of the performance of Walter Thomas in James K. Hackett's production of "The Haddock Mystery."

James McElhara, principal comedian with Aborn Opera Company, is playing in one of the companies alternating between Washington and Baltimore.

Miss Florence Burroughs has joined the Temple Stock at Malden, Mass., and has proved herself a valuable addition to an excellent company.

F. Ray Comstock, Morris Gest, and William Elliott celebrated the completion of the engagement of "Experience," Saturday night, by giving a supper and dance to members of the company and their friends on the stage of the Maxine Elliott Theater. The play had a run of thirty-two consecutive weeks.

EBEN PLYMPTON LEAVES \$1,000

The will of Eben Plympton, who died of pneumonia April 12, was filed last Saturday for probate. After leaving \$5 each to his three nieces, Martha Grace Brothers, Emma Blanche Kennedy, and Bertha Elizabeth Rich, he bequeathed the residue of his estate, valued at \$1,000, to Edwin Forrest Lodge No. 3 of the Actors' Order of Friendship.

ENGAGEMENT

Mr. and Mrs. David Lorens, of New Haven, Conn., have announced the engagement of their daughter, Miss Adeline, to Mr. Philip Cousins, of Poff's Theater. Miss Lorens is a niece of S. Z. Poff and a very popular young lady in this city. Mr. Cousins, a nephew of Mr. Poff, has been associated with the Poff forces for the past five years and is now assistant manager of Poff's, New Haven.

BOSTON THEATRE

THE BOSTON THEATRE IS PLACING IN JEROME K. ROBBINS' "THE BRIDGE OF SIGHS" FOR A LIMITED PERIOD OF SEVERAL WEEKS.

Eminent Tragedian.

EDWIN BOOTH

MUNDAY AND TUESDAY EVENINGS.

OCTOBER 2ND AND 3RD, 1915.

SHAKSPEARE'S CLASSICAL TRAGEDY

HAMLET!

PRINCE OF DENMARK.

Hamlet.....Edwin Booth

Ghost of Hamlet's Father.....Mr. W. H. Whalley

King Claudius.....Mr. W. H. Hamblin

Laertes.....Mr. J. G. Hanley

Polonius.....Mr. W. H. Curtis

Horatio.....Mr. E. W. Bennett

Hamlet's Mother.....Mr. W. H. Danvers

Guillemot.....Mr. E. H. Barry

Osric.....Mr. N. T. Davenport

Marcellus.....Mr. C. M. Davis

Bernardo.....Mr. F. O. Mayne

Playe King.....Mr. J. J. Biddle

Comed Actor.....Mr. J. J. Biddle

Francisco.....Mr. J. J. Biddle

First Grave-digger.....Mr. J. J. Biddle

Second Grave-digger.....Mr. J. J. Biddle

Third Grave-digger.....Mr. J. J. Biddle

Fourth Grave-digger.....Mr. J. J. Biddle

Fifth Grave-digger.....Mr. J. J. Biddle

Sixth Grave-digger.....Mr. J. J. Biddle

Seventh Grave-digger.....Mr. J. J. Biddle

Eighth Grave-digger.....Mr. J. J. Biddle

Ninth Grave-digger.....Mr. J. J. Biddle

Tenth Grave-digger.....Mr. J. J. Biddle

Eleventh Grave-digger.....Mr. J. J. Biddle

Twelfth Grave-digger.....Mr. J. J. Biddle

Thirteenth Grave-digger.....Mr. J. J. Biddle

Fourteenth Grave-digger.....Mr. J. J. Biddle

Fifteenth Grave-digger.....Mr. J. J. Biddle

NOT ALLOWED TO ENTER CANADA

Another Well-Known American Actress Has Humiliating Experience

Miss Helen Robertson, a well-known leading woman, formerly Mrs. J. Harry Benrimo, recently underwent a humiliating experience following the closing of her eight weeks' engagement with His Majesty's Stock company in Montreal, as a consequence of which Miss Robertson will bring the matter to the attention of the Minister of the Interior. Her lawyer, Mr. Justin L. Miner, has already taken the preliminary steps toward this end. After the close of her theatrical engagement, Miss Robertson returned to New York for a few days in order to attend to some business. She had promised to return to Montreal for a visit of a few days, and so took a train, leaving this city at 7:45 p.m. She wired her friends to meet her on her arrival in Montreal. Shortly after leaving New York, the passengers received forms to be filled out with information concerning their age, name, occupation, etc. Miss Robertson complied with these requirements and thought no more about them. At five o'clock in the morning she was rudely awakened by a man who proved to be an inspector. He wanted to know if she were really an actress. Miss Robertson assured him that that was her profession and that she had just finished an eight weeks' engagement at His Majesty's Theater in Montreal.

If you have just finished your engagement, why are you going back? demanded the official.

Miss Robertson explained that she was going to visit friends, who were expecting her and would meet her at the station. The man appeared skeptical and demanded to see her contract, and wanted to see how much money she had with her. Miss Robertson was unprepared to show her contract, since she was not going to Canada to act, but to visit, all of which she explained. She counted her money and found

that she had \$21.43. Whereupon, the inspector informed her that the sum was not sufficient, since the Canadian law required aliens to have \$25 in their possession when they crossed the border.

Miss Robertson explained that her Montreal friends could easily make up the deficiency, but the inspector replied that if they attempted to come to her financial aid they would be fined \$500. She then endeavored to gain permission to telegraph New York friends for money so that she could proceed on her journey, but this permission was denied her. It was Sunday, and impossible to secure the needed \$3.57 from her New York bank. All her suggestions being of no avail, she was hustled from the train in less than fifteen minutes' time and found herself at a place called St. John, only thirty miles from Montreal. Two aliens, Russian Jews, were also left there, and two Canadian inspectors kept a strict espionage on the three. Miss Robertson was followed by the inspectors at every step. Finally, she resigned herself to the loss of the price of her ticket to Montreal, but became again indignant when the two inspectors boarded the New York train with her and remained on it until Rutland, Vt., was reached. She was then compelled to pay her fare to this city. The inspectors admitted that she had been under arrest practically all the time. On reaching New York, Miss Robertson consulted her lawyer at once and her case is now in his hands. She felt so chagrined by the episode that she determined to say nothing about it to the public, but a similar experience, published recently in the Montreal Herald, of Miss Wilda Moore, decided her to break her silence.

"I hope," said Miss Robertson, "that others will be warned and stay out of Canada unless they are sure they can produce \$25 or a contract."

NEW FROHMAN PRODUCTIONS

Active Season Planned by Mr. Frohman's Associates—New Plays to Include "Bridge of Sighs," "Love Trap" and "Sybil"

Alf Hayman, Daniel Frohman, and John D. Williams, the new triumvirate formed to carry on the Charles Frohman enterprises, are already active on next season's plans.

Among the new plays which they will produce next year are "The Bridge of Sighs," by Edward Sheldon, in which Ethel Barrymore is scheduled to appear; "The Love Trap," a farce comedy by Harry B. Smith; a new comedy by Eleanor Gates, written expressly for Blanche Bates, and a new play by Henry Arthur Jones, in which Otis Skinner will be seen early in the Fall.

Other prospective productions are said to include a new play by Catherine Chisholm Cushing, author of "Jerry," in which Billie Burke has starred for two seasons; a dramatization of Edna Ferber's "Emma McChesney" stories, for the probable use

of Ethel Barrymore; a musical comedy entitled "Sybil," which was a sensational success in Budapest, and "One Must Be Young," a musical comedy by Jean Gilbert, composer of "The Queen of the Movies" and "A Modern Eve." Then, of course, John Drew will be provided with a new play for his season at the Empire Theater.

Mr. Hayman left last week for the Pacific Coast to confer with the Frohman stars, who are at present playing in the far West.

It is quite likely that Maude Adams will play a Broadway engagement in a repertoire of Barrie plays. Late in the Summer Julia Sanderson, Donald Brian, and Joseph Cawthorne will reopen the Knickerbocker Theater in a revival of "The Girl from Utah." After a short season in New York they will tour until Christmas, when they will appear in a new musical comedy.

DEATHS

ROBERT A. ROBERTS, well known as a protean actor, stage-manager, author of vaudeville sketches, and composer, died June 5 in St. Vincent's Hospital. Mr. Roberts was forty-five years old, and was born in Liverpool, England. He came to the United States in 1905, and was stage-manager for many of the productions of the late Mr. Charles Frohman and Klaw and Erlanger, and for a time was stage-manager at the Casino. He married Miss Helen Byron in October, 1908.

ALLEN FAWCETT died June 6 in San Francisco. Mr. Fawcett was a member of Maude Adams' company, which has been touring the West. He became prominent in Baltimore fifteen years ago, when he supported Miss Percy Hawell, who starred in one of the most successful stock companies in that city. Mr. Fawcett played a number of important roles, and became a general favorite.

NELLIE GRANTVILLE died May 20 at Dr. Combes' Sanitarium, Corona, L. I. She made her debut on the stage in London, 1882; coming to this country in 1884, for some years after this she was in opera with Sydney Rosenfeld and other managers, afterward going into stock work. Her last engagement was with the Harry Davis Players, of Pittsburgh, in 1914. Her husband, Allan Kelly, survives her. The interment was in Cedar Grove Cemetery.

ZIEGFELD NOT RAISING PRICES

Florenz Ziegfeld, Jr., has issued a denial of the report that he is arranging to raise the prices for the first night of his new "Follies" from \$2 up to \$5.

"The seats for the first performance and all other performances of the 'Follies,'" said Mr. Ziegfeld, "will be \$2, and orders will be filled in the order they are received at the box-office."

CHICAGO

"All Over Town," "Beverly's Balance," "The Lady in Red," "Peg o' My Heart," Etc.

CHICAGO, June 8. (Special).—"All Over Town" was put on at the Garrick, Sunday night, May 30. It may be classified as the best summer production. Joseph Heller is the star. Heistries Allen and Ruth Randall do the funny dancing. Marie Flynn does the continental dancing. Walt Jones is the lioness. Ray Atwell, Howard Williams and Miss Wolfus introduced the musical features. The scene, so far as the women are concerned, is the best ever in town. The combination makes "All Over Town" a gem. Margaret Anglin and her company began an indefinite engagement in "Beverly's Balance" at the Grand Opera House, Monday afternoon, Memorial Day matinee. The audience was favorably impressed. At the close of this evening's performance Miss Anglin and her people make a journey to San Francisco where Miss Anglin will present Greek drama.

"Peg o' My Heart" and "The Lady in Red" are the two most attractive of the town. It is at the Garrick. "Peg o' My Heart" in its 35th week at the Cort.

"War Brides," at the Waldorf. Last night the first White Day occurred ever known in Chicago, occurred at the Auditorium. Some of the donors were: Grace La Rue, Mrs. Mary, Mrs. Collins, Mrs. Chief Frank Fogarty, John and Emma Ray, Dolores and Lee, and Clara Morton.

Nine directors of the American Theatrical Association were chosen at a meeting held at the Auditorium Hotel last week. Four others will be chosen at a meeting to be held Wednesday evening, June 10, and from these thirteen the officers of the association for the coming year will be chosen. Those selected were: Alfred Jones of Jones, Finch & Schaefer; Alfred Rosenberg, owner of numerous motion picture theatres; Judge John P. McIlroy of the Circuit Court; Judge Charles H. Goodnow of the Circuit Court; U. J. Hermann, manager of the Cort Theater; Edward Shorne of the Western Vaudeville Managers' Association; George W. Allen, from the treasurer, James McHenry, chairman of the financial affairs of the association and a excellent condition, partly as the result of the benefit performance held at the Auditorium Theater early in May, and it is hoped that similar operations on the benefit to be held soon by members of all branches of the theatrical profession may begin soon. HERBERT HARRIS.

GRINNELL, IA.

GRINNELL, Ia. (Special).—The Senior Class of Grinnell High School, under the direction of Professor G. Y. Warner, of Grinnell College, gave a creditable performance at the Grinnell Theater, June 2, of "Madeline Lucette" by "An American Citizen," before a capacity audience.

The Grinnell Players presented "The Yellow Jacket," most adequately at the Grinnell Theater before a large and demonstrative audience. It was a thoroughly artistic production, and part of the country, and especially the Grinnell educational community, are much interested in the Grinnell players for bringing to them, annually the productions of representative classic dramas and significant modern plays. HAROLD L. BROWN.

LINCOLN, NEB.

LINCOLN, Neb. (Special).—The C. A. Workman Show, under the local name "Lucky," held a carnival here May 31-June 1. The show was first set upon the main street, but because of the congestion of traffic on these streets they were forced to sack up on Tuesday night and move to another location. VICTOR H. PALMER.

VAUDEVILLE NOTE

Rabbi George Fox paid an unusual tribute to James H. Carson in the Fort Worth, Texas, Jewish Monitor recently. Rabbi Fox said:

"Some time ago we said something of Jewish caricatures on the stage. We deplored the fact that even great actors sometimes resort to inferior tricks to get a laugh out of the audience. We have had time and again to register a protest with the management of theaters because of the vile caricature of the Jew. We have had behind-the-stage arguments with Jewish boys who sold their souls for the clasp of silver. And we have had the satisfaction of finding that in the largest vaudeville houses in Texas the Interstate Amusement Company, which controls them, has exercised a strict censorship in such matters—though sometimes an actor 'puts one over.'"

"But we had the pleasure of meeting the other evening the star of a production called 'The Red Heads,' who is himself a Jewish young man. His sketch is of the Potash-Perlmutter type, and gives him wide latitude for ridiculous motions and caricature. But these he avoids. His portrayal is clean and clever. One does not feel that uncertainty which makes theatergoing a pain instead of a pleasure during his acting. One simply sees a Jewish immigrant who has made good, who is earnest and ambitious, and who exhibits his misanthropic here and there which are not un-American, but which are non-American. One doesn't feel while listening to this sketch that every non-Jew in the theater is being shown something offensive, something objectionable, and something which is altogether unattractive."

We found the reason for this in conversations with Mr. J. H. Carson, the star. He is one of the few that we have met who are Jews, not only by birth, but by conviction and by profession. His heart beats for the Jew—and his loyalty and sincerity are genuine. And a Jew who is proud of his people and their achievements, a Jew who is proud of his people and their faith, a Jew who understands the misery of the immigrant and is too decent to make capital of it, such a Jew on the stage will not make us feel ashamed and disgusted."

AN OLD-TIME PLAY BILL

NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

Interchangeable stock companies playing in their own theaters is a St. Louis idea. The Park and Shendosh theaters developed the plan, and it has been unusually successful. The St. Louis Times editorially says of the movement:

"We venture to predict that the system now running so successfully at the Park and Shendosh theaters will be copied over the country, and will be the beginning of a new stock system in the United States. The training is a fine one. This generation in later years will recall with pleasure the fine work of stately Miss Wilber, funny Mr. Gray, handsome Mr. Harris, cunning Miss Allen, dignified Mr. Natanson, amusing Mr. Farnum, delightful Sarah Edwards, wily Dan Marble, steady Mr. Sullivan, comic Mr. Hanley, and so on, just as the older people of to-day are recalling the fine pleasure they had from witnessing stock performances of an earlier hour in St. Louis."

These companies have just completed their first year without closing their doors for a single performance.

GREATER NEW YORK STOCK

Keith's, Bronx.—Lucia Morey did excellent work as Mrs. Charles Rutherford in "The Penalty," presented by the Keith Players week of May 31-June 5. Her performance of the part was the success of the evening. Walter Marshall again proved his claim to being considered an excellent actor by his capital performance of James Carpenter. As Jack Rutherford, Rowden Hall played with his accustomed spirit and impressiveness. Fred C. House, Albert Gebhardt, Margaret Fielding, and Russell Parker gave splendid support. Caroline Morrison made her first appearance with the company in the part of Mrs. Reginald Dexter. Her charming work met with instantaneous favor. Julie Herne was a fascinating Gladys Dexter, and David Hewitt, Hal Oliver, and Herman Turner completed the cast. "Take My Advice," June 7-12.

IDA C. MALCOMSON.

Lexington Players.—The Lexington Players, now in their fifth successful week at Hammerstein's Lexington Theater, are presenting this week "Bought and Paid For." In this is introduced Miss Minna Gombel, the future leading lady, who is supported by Mr. Carl Brickert and the full strength of the company.

Casino, Brooklyn.—The Travers-Douglas Players scored a decided hit with "Hawthorne of the U. S. A.," which was their second week's attraction at the Casino Theater, May 31-June 5. Noel Travers gave an unusually snappy performance of the title role, while Irene Douglas was charming as the Princess. Carl T. Jackson won favor as the Prince, as did Elmer Thompson in the light comedy role. George Carleton, Minnie Stanley, Harry Stafford, Marguerite Henry, Raymond Williams, Thomas N. Morrison, Benson La Mar, Robert A. Bennett, Kenneth Grattan, Harry G. Bates, and Lee Metford made the best of their assignments. Mr. Travers came to the Casino for a special engagement of three weeks, but if the present patronage keeps up he will probably extend his engagement. "The Girl from Out Yonder," week of June 7-12.

J. LEROY DAVIS.

UNION HILL, N. J. STOCK

Union Hill (Special).—Seven Keys to Baldpate was a clever bill at the Hudson, May 31-June 5, to a B. O. at every performance. William H. Sullivan as the novelist and Ann McDonald as the blackmailer, were excellent. Alice Butler, a favorite with the clientele of this house, made her first appearance of the season as the caretaker's wife, and she received a warm reception. William Davidge was fine as Quimby, Francine Larrimore excellent as the reporter, Antoinette Rochte charming as the widow, J. Ellis Kirkham as John Bland, Clare Evans as the hermit, Charles C. Wilson as the man Friday, Joseph Laurence as the crooked mayor, Frederick Webber as the suburban president, were all at their best. Stage-Manager W. C. Mason did excellent stage work. WALTER C. SMITH.

SUMMER STOCK, PORTLAND, ME.

Portland, Me. (Special).—Manager Harry Smith, of B. F. Keith's, announces repertoire of Summer season, only the latest and current New York successes to be produced. One of the biggest features will be "The Story of the Rosary." Among other attractions will be "The Third Party," "The Concert," "Under Cover," "A Pair of Sixes," and "So Much for So Much." Last week Mr. Mark Kent gave a splendid performance in "The Middleman." This week, "The Bachelor's Baby" is playing to good business. Faith Avery, the ingenue, has left the company for a much needed rest.

Last week (May 24-29) "Diplomacy" at the Jefferson pleased large audiences. Martha Mayo made a distinct impression as the Countess Ziska. It was a very clever piece of work. This week the popular Portland Players are playing "We Are Seven," first time seen in Portland.

AGNES ARMSTRONG.

FORBES-ROBERTSON FAREWELL

NORTHAMPTON, MASS. (Special).—Forbes-Robertson's visit to Northampton, May 24, was made especially memorable by the actor's announcement at the close of his performance of "Hamlet" that it was his farewell appearance in the part. After the performance of "The Third Floor Back" and "Hamlet," the distinguished actor made most interesting addresses with special reference to the city's distinction through its efforts towards a municipal theater. The significance of the farewell evening performance was deeply felt by the audience, the largest that could be packed into the theater, and one widely representative of both college and city. The demand for seats for the performance was so great that the line of purchasers began to form at 3 A.M. the day of the ticket sale. The morning following the performance Forbes-Robertson visited Smith College and addressed the students at chapel before his departure for Worcester, where he made his final American appearance in "The Light That Failed."

MARY K. BROWNE.

FISHER PLAYERS, ST. PAUL

St. Paul, Minn. (Special).—The Ernest Fisher Players revived "Friends" at the Shubert, May 30-June 5. The chief laurels were won by Charles C. Burnham, whose masterly delineation of Hans Otto was due to long training and rare artistry. Frank M. Thomas appeared as John Paden, Jr., and William H. Forestelle as Adrian Karje. Frederic Van Rensselaer was Paden, Sr., and Harry La Cour, Harold Hunting. Irene Summery played Marguerite Otto, and the remaining roles were well acted by Ida Stanhope, Mollie Fisher, Mary Starr, and Billy Kent. "Madame X," June 6-12.

JOSEPH J. PRIESTER.

PRINCESS CLOSING IN DES MOINES

Des Moines, Ia. (Special).—The Princess Stock company closed their season at the Princess, Des Moines, Ia., week of May 17 with "Excuse Me." The closing has proved to be the best season in the history of this playhouse. Members of the company bade farewell to patrons and friends in speeches. Flowers were in abundance. The players declared themselves highly pleased with their cordial treatment during the season. Director Morrison and wife (Miss Horne) will return next season, also Miss Fay Bainter, W. H. Forestelle, Robert Brister, and Mr. Bart Williams. Elbert and Getchell are in New York in the interest of the Princess company.

A. KAHN.

BARROW-HOWARD, LINCOLN

Lincoln, Neb. (Special).—The Barrow-Howard Players presented "The Ghost Breaker" at the Oliver, May 31-June 5. Business has been exceptionally good up to this time, and with the present excellent cast should continue. "Within the Law" current week.

VICTOR E. FAIRBANK.

MONTREAL STOCKS

Montreal (Special).—His Majesty's Players produced the interesting drama of Canadian life, "The Royal Mounted," May 31-June 5. The play is well staged and the scenery painted by George Hammond is particularly good. Louis Ancher gave a breezy and taking impersonation of Sergeant O'Brien. Marion Barney did good work as Rose Larabee. Louis Welton and Percy Moore gave two clever characterizations of Hadley and Major Buchanan, respectively. "Private Secretary," June 10-12. "Nearly Married," proved a pleasing performance of the lighter order, given by the Orpheum Players May 31-June 5. It was well staged and acted with snap and vigor. Edmund Elton and Dorothy Shoemaker, as the much troubled hero and heroine, were excellent, and Baker Moore and Mervyn Hild, as their two friends who try to readjust their matrimonial difficulties for them, did capable work. Edith Campbell Walker appeared as the Divorce Specialist, which she has already played here with success. Clever characterizations were contributed by William Webb, Florence Roberts, and Alsworth Arnold. Wilda Moore joined the Orpheum Stock here May 24, and scored a success in "Help Wanted."

W. A. TREMAYNE.

STOCK OPENINGS

The Louis Hallett Players opened Monday, June 7, at the Maxwell Opera House, Saugerties, N. Y., for a stay of two weeks in that city, and are then routed through the mountain territory surrounding there for a summer tour. The company, consisting of nine people, are carrying their own scenery and effects, and are experimenting with giving this territory original attractions with full productions. This is Mr. Hallett's original idea. After their tour of the mountains they are booked over a park circuit for August and September. The company includes Lester Walters, director; Pauline Geary White, Wilfred H. Nixon, Robert and Norma Davis, Eugene La Huse, Cosette E. Staples, Marcelle Girard, and Ed. West.

Victoria Day, May 24, at Moncton N. B., the Orpheum Stock company, under the management of Mr. Charles Howson and Mr. Walter Connolly, opened its season in "Mrs. Temple's Telegram." The company and play were enthusiastically received by two crowded houses. The cast included Miss Eleanor Flowers, Mr. Walter Connolly, Mr. Charles Howson, Mr. Frank Bertrand, Miss Gwendolyn Brooks, Mr. Hooper Toler, Miss Catherine Howe, Miss Dorothy Fraser, and Mr. William MacDonald.

Irene Summery, who has recently closed a successful engagement of thirty-three weeks as leading woman for Sidney Toler in Halifax, N. S., opened at the Shubert, St. Paul, May 5, in "The Truth" to capacity business. Miss Summery is featured with the stock company.

At the Casino, Crump's Park, Macon, Ga., Sam and Edna Park Stock company opened the season May 31. Complete and competent casts and popular plays of the day will be handled.

WATSON PLAYERS, FALL RIVER

FALL RIVER, MASS. (Special).—The Evelyn Watson Players, who are presenting all of the latest successes, gained a still firmer hold on the public by presenting week of May 31-June 5 "Seven Keys to Baldpate" in a manner that won praise from press and patrons, as the play has never been seen here before. It also marked the return to the local stage of the city's idol, Carolyn Roberts, who made her appearance as Mrs. Rhodes. Miss Roberts received an ovation and was presented with a waltham of floral offerings. This is her third season in stock in this city. Evelyn Watson gave a fine performance of Myra Thornhill, and was remembered by her friends with many flowers; Lida Kane was excellent as Mrs. Quimby; Nell Barrett made an ideal mayor, Norman Wendell made good as Elijah Quimby, Charles McHenry as John Bland, John Flanagan as Magee, and M. Tello Webb as Peters were well cast. Donna O'Neill, Frank Bennett, Roy Beauchamp, and John Daley completed the cast. The stage setting for the play was one of the best and most novel seen here in stock. The production was under the direction of Norman Wendell and Phil Dillon, who are deserving of much credit. "A Fool There Was," June 10-12, with Miss Watson as the wife, Carolyn Roberts as the Vampire, and Gus A. Forbes as the Fool.

On account of illness Miss Gertrude Walter closed her engagement with the Evelyn Watson Players May 25. John F. Flanagan closed his engagement with the Watson company June 5; Gus A. Forbes opened as leading man with the Evelyn Watson Players June 7.

W. F. GEE.

HYPERION PLAYERS, NEW HAVEN

New Haven, Conn. (Special).—"The Girl from Out Yonder," a rural comedy drama of the Maine Coast, was presented by the Hyperion Players week of May 31-June 5. Although the piece proved to be an old-time melodrama, nevertheless we were deprived of anything that bordered on the sensational, perhaps due to the careful direction of Paul Caseneuve. Miss Morgan, as Plotman, "the girl from out yonder," was a perfect delight, and her appealing interpretation was met with rounds of generous applause. It's hard to say when Miss Morgan is at her best, but her work last week was as finished and satisfying as anything she has accomplished since she came here. Charles Carver assumed the male leads again, and proved himself still capable of excellent work. He appeared as Edward Elmer. To say that the comedy roles were in the capable hands of Miss Frances Williams and Harry Bewley is sufficient. William Bonney, as Captain Barton, handled that role to the satisfaction of all, but Miss Cairns, as Clarice Stapleton, was miscast. Miss Gordon, Mr. Dison, William Townsend, and Mr. Oehler were seen in the minor roles. "Seven Keys to Baldpate" June 7, with "In Wyoming" to follow.

DANIEL W. DELAND, JR.

CALBURN COMPANY, BRIDGEPORT

BRIDGEPORT, CONN. (Special).—The Calburn Musical Comedy company scored another hit May 31 at the Lyric when they played "The Red Mill." Jack Kearney and Billy Lynn scoring the individual hits of the production; capable support was given them by the regular cast, augmented by several new members of the company. Cast as Gretchen, Miss Florence Mackie played her part to perfection, and when she sang "Moonbeams," the delighted audience brought her back for three encores. Arthur Buckley, as Captain Doris, was very well received, and played the part in his usual manner. Neil McClune makes rapid strides into the good favor of the Lyric patrons. Miss McClune puts over her song numbers in excellent form. Fred Emerson as the Burgomaster was very good and Charles Anderson as the sheriff scored. Tom Collins is delightfully eccentric as William and Miss Laura Millard as Bertha is charming. John Howe as the Governor takes care of his part in good style. "Little Johnny Jones," week of June 7.

ALLEN P. WEIL.

ADELE BLOOD COMPANY, BUFFALO

BUFFALO, N. Y. (Special).—The Adele Blood company, under the management of Bartley Cushing and Guy Crosswell Smith, produced the Rupert Hughes farce, "Excuse Me," week of May 31, at the Teck, bringing from New York, by arrangement with Mr. Savage, the original production. Miss Blood and her company seem to have established themselves in permanent favor with Buffalo theatergoers. Both the organization and the productions have been considered the best stock performances that have been seen in this city. "The Beautiful Adventure" is the bill during the current week. Dallas Anderson, leading man with Maude Adams next season, and Cecil Yapp are recent additions to Miss Blood's company.

By request, the Bonstelle company presented at the Star, May 31-June 6, "In the Vanguard," capacity houses attending. "The play made a profound impression. 'Too Many Cooks,' week of June 6. 'The Beautiful Adventure,' by the Adele Blood company, week of June 7.

JAMES W. BARKER.



VIRGINIA BRISSAC STOCK COMPANY.

(At Spreckels Theater, San Diego, Cal.)

Lower Row, Left to Right: Miss Goulson, Marie Van Nort, Miss Gibbons, Gene Yarrow, Virginia Brissac, Leading Lady; Charlotte Treadway, Mattie Davis, Alice Mason, Fannie Otis, Miss Lloyd.

Second Row, Left to Right: Harry C. Hayward, Manager Spreckels Theater; Mr. McDonald, John Wray, Leading Man; Art Witting, Ferdinand Munier, Charles Lloyd, Jack Dodge, also Manager Spreckels Theater; Jack Brice, Rodney Hildebrandt.

Third Row, Left to Right: Hal Taggart, Arthur Cyril, Paul Burkhardt, Harry Garrity, Frank McDermott.

AUDITORIUM, KANSAS CITY

KANSAS CITY, Mo. (Special).—Meta Miller, the manager of the Auditorium Theater, Kansas City, revived "Seven Keys to Baldpate," week of May 30, under rather unusual circumstances. The company produced the play three weeks ago, being the first stock company to play it, and it did enormous business, the house being completely sold out for the week. The following week Mr. Ralph Kellard, who has been leading man of the company since December last, coming here direct from his season at the Alcazar Theater, San Francisco, closed here and left immediately for Los Angeles for a rest, and principally to see his new son, born April 23 last. The theater was to have ended its season the following week. Since Mr. Kellard's departure the management has been so besieged with requests for a repeat of "Seven Keys to Baldpate," with Mr. Kellard again in the leading role, that Miss Miller held the company together and arranged with Mr. Kellard to come half way across the Continent to resume his role, and return to Los Angeles at the close of the week. The second week of "Baldpate" was opened Sunday to a packed house and a sell out for the balance of the week. Mr. Kellard's return was an ovation at every performance, and the demand is so great that the management is considering running the play for a third week.

STOCK IN ROCHESTER

ROCHESTER, N. Y. (Special).—The sayings of Kid Burns in "Forty-Five Minutes from Broadway," which the Manhattan Players successfully presented week of May 31-June 5 at the Lyceum, are as apt and crisp to-day as when that irresistible maker of fun, George M. Cohan, penned them. As played by Mr. Emory, all the old-time effectiveness of the role is brought to light. As Mary, Miss Waldrop adds another delightful characterization to her already large gallery of stage portraits. Her singing of "Mary is a Grand Old Name" and "So Long, Mary," was a grateful surprise to her friends, and the excellent acting qualities possessed by Miss Waldrop were given fine scope in this quaintly amusing and sincere role. Miss Kosta's singing of the two interpolated numbers with the local chorus was particularly well received. Other players who pleased were Miss Morse, Messrs. Cosart, Wood, and Galloway.

Week of June 7 the players are turning their efforts toward farce again in "Seven Keys to Baldpate." This production marks the return to the company of Miss Olive Tell in the leading role of Mary Norton. Miss Tell has been absent from the cast a fortnight on account of illness. "Boss" Hogan.

OLIVER PLAYERS, QUINCY, ILL.

QUINCY, ILL. (Special).—Otis Oliver and his company are enjoying an excellent run of permanent stock at the New Orpheum Theater, Quincy, Ill., which is one of the best appointed theaters in the Middle West. The stock continues the season until August. "Toss of the Storm Country" broke all records week of May 31, playing to 11,874 paid admissions. Mr. Oliver has surrounded himself with a cast of fifteen people, including Edna Daly, Ethel Romaine, Esther Welty, Sylvia Summers, Lawrence Finch, E. P. Jerome, Ed Williams, John Justus, Ed Perles, Edward Krouse, Louis St. Pierre, and R. E. Thompson. Mr. Oliver and his wife contemplate a motor trip to the fair at "Frisco" later in August. P. D. Q.

STOCKS CLOSED

The Vaughan Glaser Stock company closed a ten weeks' engagement at the Lyceum Theater, Detroit, June 5. Gertrude Bondhill closed with the Vaughan Glaser Stock company at Detroit, June 5.

STOCK NOTES

Harrison Stedman leaves the Vaughan Glaser Stock company in Toledo, June 13. Fred Kirby joins the Vaughan Glaser Stock company, now at the Valentine Theater, Toledo.

Vaughan Glaser has arranged to star Fay Courteney in a new play, by Charles Dasey, next season. Herman Timberg will be starred next season in a revival of "School Days." Vaughan Glaser will manage the tour.

The Vaughan Glaser Stock company opened at the Valentine Theater, Toledo, June 6, for an engagement of four weeks. Miss Areda Due is the leading woman of the Empress Theater Stock company in Vancouver, B. C. The Empress reopened May 30, under the management of George W. Beattie with a new company.

A decree annulling the marriage of Mary Purman Barton and Homer Barton has been signed by Supreme Court Justice Newburger, of New York city. They were married in Duluth in October, 1914. Barton had not been divorced from his first wife at the time of his second marriage. Barton is a stock actor.

BIOGRAPHY OF CHARLES FROHMAN

Daniel Frohman is preparing, in collaboration with Isaac F. Marcossan, magazine writer, a biography of his brother, the late Charles Frohman. It will be first published serially in the Cosmopolitan Magazine, and will cover a period of a year.

"The Life of Charles Frohman" will be comprehensive. It will pay special attention to the development of the star system and the creation of modern theatrical methods as affecting authors and players.

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Worcester, Mass.

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MISS MABEL WILBER.

Now Finishing a Successful Season as Star of the Park Theater (Opera) Stock Co., St. Louis, Mo.

ST. LOUIS STOCKS

ST. LOUIS, Mo. (Special).—The enormous crowds which patronized the Park Opera company's production of "The Encores of 1915," resulted in the management staging a second edition of the success May 31-June 6. Roger Gray, Dan Marble, Mabel Wilbur, and Louise Allen proved very valuable in making the production the prize drawing card. Matt Hanley, Sarah Edwards, Elda Vettori, and Franklyn Farnum were other favorites of the cast who put forth their best efforts.

"Elevating a Husband" held the boards at the Shennandoah, May 31-June 6. Mitchell Harris, in the star part, was well received, as was John Maurice Sullivan, who played the heavy. Eda Von Buelow, second leading lady, who assumed the lead in this offering, deserves much credit. Ann Berger Price and Henry Hull also scored. Isabel Randolph has been engaged to play leading roles with the Players, and made her initial appearance in "Paid in Full," June 7. V. S. WATKINS.

TORONTO STOCKS

TORONTO, CAN. (Special).—The Haswell Stock company, at the Royal Alexandra May 31-June 5, in four one-act plays, "The Soldiers," written by Mrs. Louise Carter-Brown, of Toronto, is thrilling and dramatic, and will stand broadening out into a longer play. It affords little Violet Dunn, a very good child actress of this city, exceptional opportunities, and she made good. "Such Things Have Happened," by Lynn Osborne; "An Interrupted Divorce" and a charming little comedy, called "Betty Manners," by Allan Fawcett, give Miss Haswell and her clever associates splendid chances. But business was poor. However, this seems to have been the rule for some weeks. Madge West and Edward Hayes, two most popular members of Miss Haswell's company, have departed, and are sadly missed. The Phillips-Shaw Stock company in "St. Elmo" to large attendance at the Grand Opera House, May 31-June 5. Company is, as previously mentioned, very good. Mr. Phillips is a splendid character actor, as well as a straight leading man. Lella Shaw, Gretchen Sherman, and Edward C. Davis lend splendid support. GEORGE M. DANVERS.

DENHAM COMPANY, DENVER

DENVER, COLO. (Special).—The Denham company played "The Real Thing" in their usual happy style May 30-June 6. "The Round Up," June 6-12. Miss Boland will be followed by Florence Roberts in "Claims," "The Strength of the Week," and "Zaza," beginning June 13. Otis Skinner in July will play "Kismet" and "The Honor of the Family," at which time Carl Anthony will take a well earned rest. FREDERICK D. ANDERSON.

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CAPTURE PLAY PIRATES

Attorney Ligon Johnson Rounds Up Pirating Manager in Flint, Mich., Who Made Unauthorized Use of Play Titles

That the United Managers' Protective Association is hot upon the trail of the play pirates operating in the West is proved by a letter received last week by Oliver Morosco from Ligon Johnson, attorney for the Association. Mr. Johnson has just returned from a trip to the Pacific Coast, during which he rounded up and prosecuted Ted Dalley, theatrical manager of Flint, Mich., who has been making unauthorized use of plays and their titles.

Upon the advice of the Association that Dalley was advertising an unauthorized production of "Baby Mine" and "Peg o' My Heart," Mr. Johnson stopped over in Flint. Upon investigation, he learned that three plays had been produced under the titles "Peg o' My Heart," "Kindling," and "Baby Mine," and that advertising dodgers had been distributed for "Within the Law."

Since the mere use of a title is not an infringement of copyright or a criminal offense, Dalley could not be indicted in this connection. But he has been restrained in the unauthorized use of titles, and hereafter it will be impossible for him to secure any play on a royalty basis. Any production, therefore, that he makes in the future will be either worthless or a piracy.

As a result of Mr. Johnson's visit, Mr. Dalley wrote and signed the following letter, the tenor of which makes it unlikely that he will be of further trouble to the Association:

"FLINT, MICH., May 31, 1915.

"MR. LIGON JOHNSON,
"United Managers' Protective Association,
"New York, N. Y.

"DEAR SIR.—In reference to plays produced by me at Flint, Mich., on my present engagement here will say that they were 'Alias Jimmy Valentine,' for which I paid royalty to Sanger and Jordan; 'The Deep

Purple,' royalty also paid to Sanger and Jordan; 'The Rosary,' royalty paid to A. Milo Bennett. I have also contracted with and paid royalty to Darcy and Wolford for 'Brown of Harvard,' to be used this week, and to be followed by 'Forty-five Minutes from Broadway,' supplied by Sanger and Jordan, and 'The Divorce Question,' to be furnished me by A. Milo Bennett.

"I have produced three old scripts, 'My Tomboy Girl,' which I got from Alma L. Barden; 'The Queen of Queer Street,' which I have had for seven or eight years, and the printed and published book script, 'A Family Affair.' For these scripts I have changed the titles to 'Peg o' My Heart,' 'Kindling,' and 'Baby Mine.'

"I realize now that I had no right to use these titles, and I agree now not only not to use without authority any plays owned or controlled by members of the 'United Managers' Protective Association,' but also these titles and any other titles of their copyrighted plays. We have upon the theater now the title 'Within the Law,' which has been applied to a wholly different script, and I am having this taken down and will discontinue the use of this title.

"I trust this direction will be satisfactory to you and the association, and I assure you that you will not again have cause for complaint against me.

"As to the production of 'Alias Jimmy Valentine' at Owensbury, Ky., I paid royalty for this to Darcy and Wolford.

"Very truly yours,
(Signed) "TED. DALLEY."

It is believed that the new copyright law now in effect between the United States and Canada will apply with equal force to Canada. If this is true, an end will be brought to the activities of the pirates who for many years in British Columbia, in the absence of a copyright agreement, have continually defied arrest.

SYDNEY, AUSTRALIA

Plays and Movements of Many Professionals Who Are Known in This Country

SYDNEY, AUSTRALIA, April 30 (Special).—"Cinderella" still continues to draw at Her Majesty's—now in its sixth week. After this season expires, the welcome Gilbert and Sullivan Opera company, will make a return trip in a series of quick revivals, and after these operas are finished, will produce "Ma Mlle Rosette," and possibly other operas of olden times. Julius Knight has finished his Sydney season, and has left for a six months' tour of the small towns of all the States. Kingston Hewitt accompanies him as stage-manager and "faithful watchdog."

The Royal is now to be occupied by yet another Williamson company, newly formed, to produce the latest war drama, "The Man Who Stayed at Home." The cast comprises such artists as Frank Harvey, Leslie Victor, Cyril Mackay, Misses Linette Parkes, Emma Temple, Violet Paget, and Billy Malpas.

Unfortunately, business management, fell too heavily on Violet Paget's shoulders, and in consequence she has transferred herself and several members of the Little Theater company to the Williamson Directorate. It is a great pity that this venture did not extend longer, although it ran for over eighteen months. The company was a first-class stock one, and were presenting some of the very best of pieces, such as "Caste," "The Great Adventure," "The Man on the Box," "Sweet Lavender," and a host of others.

Muriel Starr has returned to the cast of "Bought and Paid For" at the Criterion, and is rapidly regaining her former strength and health. Sylvia Bremer, who is only seventeen years old, played her part during the star's illness, and is going to America by the next steamer via Panama. E. W. Morrison, by far the best of the producers, Williamson firm has imported (bar Niblo, who remains on a pedestal) uncashed, travels on the same steamer with Miss Bremer.

Allen Doone and his company are experiencing good luck at the Palace. They are now presenting a poor specimen, entitled "Too Much Johnson," and if Mr. Doone plays upon his audience in this way again he will lose them all. "Barry of Ballymore" drew capitally.

Graham Moffatt's Scottish Players open in May in "Scrap o' the Pen" at the Palace. The company since last appearing in Sydney,

have lost their charming little leading lady, Ella Young who played Buntie so delightfully. She was married some weeks ago to a young and wealthy New Zealander. Mr. Moffatt has augmented his company with several new arrivals from the home country, local people not being able to speak the Scotch well enough for Mr. Moffatt's taste. Among the former is Mrs. Bob Anderson, the wife of the popular stage-manager who will understudy some of the leading parts. Bob and Abbie Barker are bosom friends, and are the most popular members of the company. The season opens under E. J. Carroll's direction, with Harold A. Bowden in front of house.

William Anderson's pantomime, "Sinbad," is still sailing merrily at the Adelphi, and, when it departs, the Anderson Dramatic company will play a season of melodrama, opening in "Tommy Atkins," George Willoughby's Dramatic company, will, from all appearances, not return here for some time. They are having huge houses in Melbourne, with "The Monk and the Woman" and "Lady Godiva," the No. 2 company has been disbanded, and only two of the members have been re-engaged, Jack Kirby and Ortol Hotson.

"High Jinks" still continues at her Majesty's Melbourne; also Fred Niblo, still minus Josephine Cohan, is now drawing with "Broadway Jones" at the Royal. This company disbanded after three years' hard and continuous work, at the conclusion of the Melbourne season, when the Niblo's, plus Marion Marcus Clarke, will sail for America early in June. J. and N. Tait's "Strollers" are doing well with their costume comedy recitals, and will eventually come on to Sydney. The Williamson, Gilbert and Sullivan Opera company proved yet another failure in "Adelaide"; in fact, their tour of Australasia has been one continuous failure. Charles Walens, Villiers-Arnold, and Pearl Ladd have won many friends during their stay out here, and a trio of genuine artists. The company at present is playing in Perth, West Australia, to record business.

Waddington's pictures are screening the "Sheep Herder," one of the best pictures yet imported. Warren Kerrigan plays the lead in a most sympathetic manner, and is a convincing actor all through. One of these people's new theaters is to be opened April 29, has been named the Majestic. "The Sign of the Cross" is to be the first star. Messrs. Waddington also announce that they have secured first release of

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A Farcical Comedy in 3 Acts

By Thomas Gray

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Cast includes Ada Lewis, Helen Lowell, Edwin Alexander, George Schiller, William Rosella, Max Hopkins, Julia Ralph and others

Famous Players Company, Charles Chaplin, Rosamund, and Lasky's productions.

J. and N. Tait deserved much better houses than they got at their Robert Parker concert. The American baritone was in excellent voice at each entertainment, and made himself very popular here when with the Quinlan Opera company some months back. He was heard in several operatic arias, besides religious anthems, with the accompaniment of the organ (Ernest Truman), piano (Harold Whittle), and violin (Florence Scapellato). The latter, though only a girl in her early teens, won deserved praise for all her renderings, and shared the honors of each concert with Mr. Parker, who always brought her out with him to acknowledge, applause at the end of the concert.

Hugh J. Ward, always energetic in the charity entertainments direction, is organizing a theatrical procession, and afterward a huge matinee to benefit the Belgians, at which the whole of the profession will assist.

Wirth's Circus is enjoying liberal patronage from Sydneys. Polish Ford (billed as from Chicago) is knocked into a cocked hat with one blow by Joey and George, both in the same bill. Madame Bernac, the American millionaire, who trains ponies as a hobby, is successful in a pretty turn, and the eight elephants and Maximo on the slack wire, are also good. The Wirth Brothers (George and Phillip) wish to be kindly remembered to all American friends, of which there are many.

The Tivoli Theater Orchestra gave two of the best performances at Hugh McIntosh's playhouse. Their grand opera selections were a treat. James J. Corbett (ex-champion boxer) is doing well here. Baitus Trio, Belgian Acrobats, the Stanleys, the Three Lascelles, and Clay and Neilson, American entertainers, and a host of other artists complete the bill, with Jack Sternally and his dog "Lucky," who are headlining together with Mr. Corbett.

The National's star attractions this week are Dorothy Harris, wartime singer, who goes well at each performance, and Rosa Leader, billed as the slavey, at the piano; the latter is an exceedingly good turn, and, like a good many others, is not spoiled by useless interruptions; Maud Fanning is the same as of old, and Reg. Wykeham and Presley Preston do a fair sketch, entitled "Not in these"; Tom Dawson is the best on the bill without doubt, he is always welcome in Australia. BAUCS R. HERRON.

GRANLEY.—The new Rex Theater at 710 Eighth Avenue, opens June 1, under the Universal banner. This is the most attractive picture house in Northern Colorado.

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OPERA NOT WELCOME IN HAVANA

With a tale of woe that makes that of the Ancient Mariner pale into insignificance, one hundred members of the Pasquale Opera company, that has been singing at the National Opera House in Havana, arrived here last Sunday on the Morro Castle.

It was a consensus of opinion among the musicians that the \$5,000 a night paid to Titta Hutto, the baritone, brought about the failure of the enterprise. According to one musician, there was little or no business. The prices were \$10 and \$12, and the opera house was entirely too hot to attract lovers of music.

In order to enable the members to get fares back to New York, a benefit performance in the open air was arranged, but, after the receipts were counted, the girls received but \$2 apiece.

WASH. SQ. PLAYERS IN PHILADELPHIA

The Washington Square Players who recently closed their season at the Bandbox Theater went to Philadelphia for two performances last Saturday at the Little Theater.

The Players have leased the Bandbox for next year and will open their season about the middle of September, playing every night in the week.

Miss Mary Frey (Mrs. Clay Clement) has been engaged for next season by E. J. Blunkell, manager of the Auditorium Stock company, Kansas City, Mo. Clay Clement has also been engaged to play "seconds." A number of well-known stock people will also be in the roster next Fall.

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"THE ANILE PLAYWRIGHT"

A Supplement to "The Callow Playwright"

By BLISS—"A Callow One."

Of the genus "playwright," there appear to be but two species—i. e., the "callow" and the "anile." The former has been comprehensively analyzed and dissected in these columns. Now for the latter!

And the sole advantage which the juvenile author may possess over the veteran is the merely physical one of, perhaps, greater vital and temperamental force.

So expands an opinion critically labeled, "The Callow Playwright," by Mr. Delavan Howland, dogmatically summing up the question in a recent issue of THE DRAMATIC MIRROR.

Further: "The Callow Playwright is not a real author at all, but merely an aspiring tyro who has rushed into the field."

"Real originality can only shine in the treatment or development of ideas,"—and judgment, of course, of judgment!

Mr. Howland's conclusion, "There's much to be said on both sides," applies with distinct force.

If the sole advantage a juvenile author possesses is greater vital and temperamental force (whatever that may mean), then why this force?

Mr. Howland, nursing some fancied grievance against the intelligent, ambitious young playwright (doesn't he relish the success of "On Trial") has seen fit to concentrate four, ten-inch projectiles at infantile monstrosities.

It is the sole one of the aspiring dramatist (according to Mr. H.) who may not wait patiently until it comes itself. It soon must. Why disturb the aspiring tyro's temporary and innocuous vegetation in the dramatic field?

What is this actually so?

What about the vital temperamental force of those who at first began his series of social dramas on which his fame rests? How many of us are as familiar with "The Vikings" or "The Pretenders" (considered by good authority to be his best play), products of his "callow" period?

Has Mr. Howland, perchance, perceived any of Tolstoy's plays, "The Power of Darkness," for instance? How about the old man's vital temperamental force? Some force—ah?

And this same Mr. Howland, like our Mr. Howland (or vice versa), was also in mortal dread of the pubescent state of the callow playwright, from which state he necessarily had graduated.

It developed into a sort of obsession with Howland as it has with Mr. Howland. Howland realized poignantly that our span of life is not so very long, and that the rising generation might produce other dramatists to relieve himself of his new-up feelings, he wrote "The Master Builder."

It was over this!

To quote again: "Some dramatic critics every now and then break forth in utterances to the effect that art or special knowledge is required in playwriting, but merely the possession of ideas."

This is a peculiarly Shavian statement—namely, a "half-truth." No self-respecting, commonsense critic would be guilty of such utterly biased and narrow thinking (true it is true) that many of our representative American plays have been so devoid of ideas, yet boasting of the fact that they were well-made plays—the napper machine, machine-made play of scribbles—that some of our more enlightened reviewers have been induced to swing back with enthusiasm and to prefer "a good play" to a "specie-blen fall."

My particular reason for wielding a cudgel is a vital one. For too prolonged a period has the most democratic of arts been maliciously averted toward the amateur.

Why should the aristocrat of dramatists demand gentility as the qualification for membership? Welcome the bel polloi!

The anile playwright, run to seed and helplessly imbedded in a groove, effects as to vital ideas, spiritual and mental, deeply who has grown to live life in all its complexities from but one angle, and who has not yet discovered any recent development in the theater and drama, this senescent play carpenter, in his dotage and superannuation, with spectacles on nose, and (wisdom) teeth, says eyes, says everything, sits calmly in his cushioned armchair and belies and vituperates the struggling, "callow" play builder.

Why? Because the latter has dared to bring youth, a fresh viewpoint, and the persistence of a pioneer blazing new paths to the theater. Because he has had the temerity to invade the hazy mounds and sequestered Elysium of the truly great but, alas—anile playwrights!

The theater, like every other medium of expression, advances but one test of efficiency. The success of the drama is governed by only one standard—results! Then why should age or youth, beauty or any other irrelevant characteristic be contingent?

There has been too much of caste, snobbery, and sectarianism in the theater—too much of the classicism of the divine right and the dynamic rights of the dramatist. The budding playwright (note the contemptuous connotation of "budding") has already met with too much senility, discouragement, rebuke, and ridicule.

Mr. Howland gives birth to such scintillating bromides as "Dramatic competition is an art and the road to its mastery is a long and difficult one." But even veteran (not too anile) play makers have had some failures: e. g., Augustus Thomas's "Indian Summer," Henry Arthur Jones's "Michael and His Lost Angel," etc., while fellow tyros give us "On Trial."

"It Pays to Advertise," etc.

Why be jealous of the tyro if the fledgling author be sincere and possess the constituent elements of genius (nine-tenths perspiration, one-tenth inspiration)? If he is not the real thing, we'll all know in time.

Give me a humble, sincere worker in any medium, who is sympathetic, ambitious and willing to learn, and I will take him by the hand and lead him into the light and to success with wood wishes, or helpful assurances and sympathetic encouragement!

If he be sincere, and a worker, what care I if he be callow or anile, high browed or short boned, stout or thin, democrat or Presbyterian? Are we afraid of ability, per se? Isn't there reason enough—at the top?

If dramatic construction be the difficult art Mr. Howland asserts it is, must not the tyro, the novice eventually discourage himself?

William Archer, in play making, makes this observation: "But the drama before it can make its proper appeal at all must be run through a highly complex piece of mechanism—the theater—the precise conditions of which are, to most beginners, a fascinating mystery. While they feel a strong inward conviction of their ability to master it, they are possessed with the idea, often exaggerated and superstitious, of its technical complications. The intelligent service stands between these two extremes. Thus there is a fine opening for poetry on the one side and quackery on the other."

This "exaggerated and superstitious" conception of the play maker's prerogatives and qualifications seems to be what Mr. Howland is emphasizing. It smacks very much of the quackery of the Egyptian hierarchy, with its hidden voices and esoteric circles!

Have done with this ceremonial and solemnity among play makers!

Life in its essence is democratic; so must its representation be, which is art. And play writing is not the coat of arms.

Give the callow playwright his due. If he has succeeded in leading the theater open, he may also write a good play some time—if he is encouraged. But, really, he has nothing and no one to fear. The irony of fate indicates that the stage of ability is logically dependent upon that of fertility.

I said no brief for youth, nor against age and experience. On the contrary, I honor and revere ripe experience and respect years, but I also laud the supercilious caducity. Let us hold a brief for democracy in the theater—for the survival of the fittest—by the test of results!

The callow need not fear the anile, nor the anile the callow! They ought to be mutually beneficial and benevolent. Let us listen while Tolstoy says it for us:

"Right!—You tell me not to fear men? My answer—Why fear of men? They are! You look at 'em in the bath house! All made of one paste! One has a bigger belly, another a smaller; that's all the difference there is! Fancy being afraid of 'em! Deuce take 'em!"

NEW THEATERS

The Crescent Amusement Company, of Brooklyn, Mass., owners of the new Orpheum Theater, W. St. Murphy, general manager, and Frank Dore, resident manager, have purchased the property, consisting of the old Catholic Church, at a cost of \$60,000. A business block, with an up-to-date theater in the rear with a seating capacity of 2,000, at an estimated outlay of \$200,000, will be erected and completed in about a year.

A modern fireproof construction theater is nearing completion in the center of the business district of Sandusky, Ohio, by Charles L. Davis, at an approximate cost of \$200,000. The building will be three and one-half stories in height, the front part being devoted to stores and offices, the theater will have a seating capacity of 800, and at the beginning will be devoted to moving pictures; later it is the intention of the management to work it into a vaudeville house. It opened Oct. 1. It will be known as the Ivanhoe Theater.

The Montana Opera House Company has been incorporated, with a capital of \$100,000. The building will be erected in Helena. The directors are S. Green, of Spokane; Albert J. Giesler and H. M. Farquhar, of Helena. The new theater will have a frontage of 130 feet and a depth of 100 feet. It will be patterned after the Madison Square Theater in New York. The arrangements are so far advanced that construction is assured. The house will be built with the view to accommodating all first-class vaudeville and other forms of entertainment.

With the completion of the new Orpheum, covering the half-block bounded by Broadway, West 10th Street, and the new leading theaters of Portland, Ore., are now concentrated upon a 1,200-foot strip of Broadway, which has become the most brilliant part of the city. The new playhouse is in the same high class of interior theater architecture as its neighbors. The general decorative plan is modern American. Old rose is the basic color, with carved old ivory in relief. The lower floor seats 1,200 people, the balcony 1,000. The drop curtain, picturing the Mount of Olives, and the stage settings are entirely new. An attractive lounge room on the mezzanine floor is Italian in decoration. With indirect lighting in the auditorium and 1,700 sixty-watt lamps on the stage, the house claims to be the most completely equipped in this respect west of Chicago. The building is Class A and cost, approximately, \$225,000.

James L. Drohen, a prominent theatrical promoter of Western New York, has purchased a downtown location in Buffalo, N. Y., and is erecting a modern fireproof theater at a cost of \$75,000. Work will be started in January. The lower part of the building will be used exclusively for business purposes. Mr. Drohen is the manager of the Buffalo Theater, and also owns the Bijou, of the Opera House, of Jamestown, N. Y.

A new playhouse in Havana, Cuba, is approaching completion and will open some time soon. When completed the house will have cost \$200,000. The same has not been selected.

The Leuborg, Fla., High School Building, now in course of construction, will be a modern auditorium with a seating capacity of 900. It will be used for productions which the Star cannot accommodate.

Barclay Morgan is building a new theater at Henryetta, Okla., at a cost of \$25,000. It will be ready to open about April 10 and will be a moving picture and vaudeville house, with stage large enough to accommodate big productions and with seating capacity of one hundred.

Charles Blaine, well known to the profession, will have the management of the theater.

Construction of the long-talked-of Keith Theater on the sites controlled by the Keith interests in Syracuse, N. Y., is scheduled to commence June 1 and is being a communication from Maurice Goodman, attorney to the theatrical syndicate. The building will be combination theater and office, and will cost \$500,000, according to estimates filed with plans and specifications.

J. J. Allen, of the Allen Theater Company, of Calgary, is authority for the statement that work will be resumed on the theater started over a year ago. The house will be completed with a stage and full modern equipment throughout. The seating capacity will be about 850. It will be called the Allen, and will book vaudeville, road shows, and Paramount feature films. It will be finished early in the summer.

A new theater is under course of construction at New Haven, Conn., and when completed will seat 3,000. The Gordon Brothers, of Boston, are the owners, and two-a-day vaudeville will be the policy. C. H. Blackburn, of Boston, drew the plans for the theater in association with L. W. Robinson, of New Haven, and the construction work is being done by the David H.

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Clark Company, also of New Haven. The building, which will be known as the Gordon Theater, will cost \$200,000, and is brick and steel throughout.

The new vaudeville theater in Rockford, Ill., the Palace, opened Feb. 22. It cost \$125,000, and has a seating capacity of 1,400. The officers of the Palace Company are: President, W. S. Butterfield, of the Butterfield Circuit; Vice-president, Fred E. Sterling; treasurer, Marcus Heiman, of the P. and H. Amusement Company; and secretary, Fred C. Carpenter, with Warren P. Lake as resident manager. The policy of the house is three a day, at prices from 10 to 80 cents. Bookings will come through the Orpheum Circuit. A large delegation of Chicago theatrical people attended the opening.

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ALTOONA, PA.
ALTOONA, Pa. (Special).—The Summer season of the Park Theater opened June 1, the Hall stock company presenting "Within the Law" as their first production. The theater is running "The Eternal City" picture this week, and receiving fair patronage. The Orpheum is closed to come in August. The Orpheum, the new picture house, opened June 1, with "Woman's Resurrection," with Betty Hanson in the cast, and drew immense crowds. Lafayette Park has Manning's Orchestra for an indefinite period, and is drawing well. Ned and Helen Heims are home after a successful season of vaudeville. Elise Mason.

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CINCINNATI

CINCINNATI (Special).—The weather here has
certainly not been conducive to large attend-
ances at the parks and outdoor places of amuse-
ment, all of which are now open, and business
has suffered on that account. Coney Island,
the Lagoon, the Zoo concerts and Chester Park
have opened to poor patronage. Chester Park
has fared better than the others with its vaude-
ville theater where a very good bill was given
last week May 30, consisting of Lohr's Lions, as a
feature attraction; Bell and Eva Wilson and
Whitman, Radio Ponder and Barney O'Meara.
On account of incessant rains, the motorcycle
race at the Lagoon has been interfered with.
For the week the circus acts that were seen in
the Motor-drome in connection with these races
were James H. Hardy, Little Blue, a high diver,
and the Original Bernards. These performances
are given with the races three nights a week,
with Barnard's Law in announced to appear at
Coney Island in her aeroplane performances June
17-19, and 20.

The summer vaudeville bill at Keith's for
week of May 30 consisted of Martin and Maxi-
millian, Archie Nicholson company, Jack Prince,
Florence Timmon and the Silver Fox Girls.
Three shows a day are given, except Saturday
and Sunday, when four are given. Business has
been excellent.

The Keith house is downtown, in what is con-
sidered the hottest part of the city in summer
time. The fact that this house did a tremendous
business last season during the summer, and
that the business so far this season is duplicat-
ing it, prompts the observation on our part
that there is a good field in this city for a first-
class summer stock company—something Cin-
cinnati has never had.

The principal films advertised for week of May
30 are "The Pretty Sister of Jose," with Mar-
guerite Clark the first half of the week at the
strand, and "Jim the Penman" with Jack
with John Mackay. "The Heart of Maryland,"
with Mrs. Leslie Carter, opened for two weeks
at Lohr's. This establishes a precedent, as
films in houses other than the big theaters, have
only been advertised for one-week runs. The
Grand had "The Plunderer" with William Far-
nham the first half, and "Four Mothers" the
last half.

NEW HAVEN, CONN.

NEW HAVEN, CONN. (Special).—How James
K. Hackett could ever stand sponsor for such
a thoroughly impossible and uninteresting drama
as "The Hunchback Mystery," which was pro-
duced for the first time May 27 at the new
Shubert is almost inconceivable. The story in
itself is not only uninteresting and improb-
able, but it is not even a good story, and it
will conduce to the comfort of the spectators
if some of the tricks put in only to make the
problem harder, are removed. In magazine form,
the story is interesting, in the "movies" it is
thrilling, but on the stage it is tiring, and
would only interest the spectator or one in sym-
pathy with that particular method of detection.
Norman Trevor gave an excellent performance
as Craig Kennedy, and Katherine Lamille as the
heroine was another success. William Wyllie
was interesting at times, but Grace Lewis played
the adventures with all the vim of a lady mis-
sionary. Not much more can be said of others
in the cast.

Lev Fields' "Hands Up" brought the first
season at the new Shubert Theater in a class
June 8. Although New Haven was deprived of
the privilege of witnessing any road productions
from May, 1914, until Dec. 11, when Sam Bern-
ard opened the theater in "The Belle of
Bond Street," nevertheless the productions fol-
lowed in rapid succession, and the Elm City was
treated to a number of first-class road
attractions, but several premieres as well.
The third anniversary week was celebrated
at Poll's Elbow Theater week May 31. An ex-
cellent vaudeville bill, including Carlysle and
Grindell, Lee Hoyle, "A Goodman Pilgrimage,"
and Mary Stedman, Fife and Calmar, and
the Merry Lewis Four, was presented, as well
as Clara Kimball Young in "Hearts in Ex-
ile," and Francis X. Bushman in "Grasshopper"
as the motion picture attractions. S. H. O.
was in evidence the entire week.
"Mother's Jubilee Week" will be celebrated
at Poll's Theater week June 14. Split-week
vaudeville and feature photographs are attract-
ing large audiences. Oliver O. Edwards is right
there with his welcome smile every night.
DANIEL WHEATON DELANE, Jr.

JERSEY CITY, N. J.

JERSEY CITY (Special).—There was speed to
the bill at Keith's May 31-June 2, when "The
Hunchback Mystery" was the attraction. The
house, Harrington Barnard is the star, sup-
ported by a big clever company. Dec O'Neill,
a nut comedian, also made good, as did a cap-
ital double quartet, Cady and Williams, Chave-
lier and Martens. Appearing June 2-3; Ven-
turer's "Money Girls," Young and Bernard,
Kirkland's Plan, Gordon and Marks, Dave Aus-
tin and company, Helene and Emilien.
Open-air shows have been put out of business
for the present by chilly weather.
Charles J. Kelly and his players are still at
the Long Cabaret and Fairview, with a new
afterpiece each three days.
Everything is in full swing at Palisades Park,
where the Avitable-Martelli Spanish Opera com-
pany commenced the season, May 29, with
"Trovatore" as the attraction. A fine com-
pany, and ballet appears. The principals are
Anna Robinson, Mary Cassel, Louise Briers,
Eva Quintard, Gludo Cascoiti, Alan Turner,
Gilbert Wilson, and Lola De Vere. Business
good.

Manager Frank B. Henderson, of the Ma-
jestic and Academy of Music, is once more in the
midst of old friends—caricatures on his back.
Each caricature is supposed to be worth money,
and Frank has had so many that he considers
himself a millionaire.
People have been turned away from Keith's
Theater at every performance.

WALTER C. SMITH.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—"The Love
of the Mask," shown on the screen of the Regent
since May 30, completed its engagement there
June 3, and was succeeded by "The Plunderer"
June 5-6.
"Oscar," a monkey, which seems to have a
natural bent for entertaining, is one of the chief
comedians on the vaudeville programme at the
Family.
Madame Fraser and Mr. E. J. Jovetier, the
Yiddish opera singers, were at the Regent for
two performances June 4, 5, "Har Chockle"
will be given on Friday evening, and the "Sac-
rifice of Isaac" on Saturday evening. This com-
pany carries an orchestra and a chorus of 25.
teen. Ringling Brothers' Circus June 22.
"Box" Hogan.

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TORONTO

TORONTO, CANADA (Special).—Cyril Maude, at
Shen's, "Greens" to have audience every
performance at advanced prices May 17-19.
Phillips-Shaw company in "Obstinate Breaker,"
to the business at the Grand Opera House.
The same company May 24-25 in "His Last
Dollars," a large audience. Albert Phillips
and Louis Shaw were excellent. "At Home"
May 31-June 6. Piller and Reardon, a negro
team, were a well-deserved hit at Lowe's. Nell
McKinley, a nut comedian, came May 24-25 in
an original manner in "Four Rules"; large at-
tendance. Will J. Ward and his "Fame Girls."
Clara Seal, and Howard and Coy to give read-
ings at the Hippodrome May 24-25. "Back
to Wellington," by Howard and Coy, is well
done.

Royal Gascoignes, at Lowe's, May 31-June 5.
Juggling act, is a thriller. Thomas J. Ryan-
Richardson company in their old sketch, "Max
Hagerty"; Evans and Wilson, a splendid sing-
ing team; Ray Omlin, Cliff Bailey, Owen Quar-
tette were the others. All good to his business.
"Bon Welch, Daisy McNaughton company in
"Maggie's Wedding." Ethel Dwyer-June in
marvelous water stunts; Minnie Harrison, Fred
and Adele Astor in dances, made a very attrac-
tive bill May 31-June 6 at the Hippodrome to
exceptionally good business.
Rumor is spreading here in amusement circles
that the Whitney people will rebuild the
Princess Theater.

GEOFFREY M. DAVEN.

EDMONTON-CALGARY

EDMONTON, ALTA. (Special).—The Juvenile
Boatmen closed a successful engagement at
the Empire May 18. Marie Tempest in "Nearly
Married," played a return engagement May 21.
22, and drew excellent business.
Joe Quong Tai, a Chinese girl, with a beau-
tiful and well-trained soprano voice, and Eddie
Horn, one of the best monologists we have
heard, divided honors at Pantages May 17-21.
King and Thornton in a sketch, "The Stranger,"
and Tom Linton and his Jungle Girls were other
good acts.

CALGARY (Special).—Marie Tempest, with a
strong supporting company, delighted good busi-
ness at the Grand May 17-30 in "Nearly Mar-
ried." Local amateurs played "Charley's
Aunt" May 21, 22 for the benefit of the Red
Cross Society. George Primrose headlined a
good bill at Pantages May 17-22. Other excel-
lent acts were Peggy Brown and Brother,
Rhoda and Crampin, and Arline, the latter a
clever violinist. Business good.
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FT. DODGE, IA.

Fr. Dodge, Ia. (Special).—James Patterson
announced through the local papers that during
the visit of his Carnival company in Ft. Dodge
week May 24-29, he had sustained a loss of
\$3,000, owing to rainy weather, which caused
sickness among his actors, and the sickness
and death of a valuable performing horse. He
was also compelled to move his Carnival out of
the heart of the city to the suburbs, "owing to
the injunctions served against him by store and
property owners."

Mr. James Martin, former manager of the
Magic, resigned his position here, and left for
Oscar Rapids, to manage a movie house there.
His place is being temporarily filled by Al.
Nicholas, a local movie machine operator.
Manager Leveno, of the Majestic, announces
that during the showing of Mary Pickford in
"Cinderella" three nights, many people were
turned away nightly. The Princess has pro-
duced "The Diamond from the Sky" and an-
nounces capacity business. LILLIAN M. HARRIN.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Oakland 7-9, San Jose 10, Stockton 11, Fresno 12, Marysville 14, Chico 15, Medford, Ore. 16, Eugene 17, Salem 18, Astoria 19, ALONG Came Ruth (Henry W. Savage): Chgo. April 25—ind. ANGELIN, Margaret (James Sheegreen): Chgo. May 30—ind. BACK Home (Selwyn and Co.): Atlantic City N. Y. 19. BURNS, Billie (Chas. Frohman): "Prisco" 7-10. CAMPBELL, Mrs. St. Paul 8-12. CONNOR Players: Sioux City, Ia., 9, Superior, Kan., 10-12, Springfield, Ill., 14, Cape Girardeau, Mo., 16, 17, Memphis, Tenn., 18, 19, St. Louis, Mo., 21, 22, Warrensburg, Mo., 24. DEVEREAUX, Clifford: Paterson, N. J., 9, 10, Laurensville 11, Barnardville 12. DREW, John (Chas. Frohman): Los Angeles 7-12. EVELYN, Henry W. (Savage): Wilmington, Man., Chgo. 7-12, St. Paul 13-16, Minneapolis 20-22. FERGUSON, Elsie (Chas. Frohman): Seattle 10-12. FULL House (H. H. Frazee): N.Y.C. May 10—ind. HELD Wanted (Latt and Rafferty): Sheboygan, Wis., 11. IRIHILL Theater Co.: N.Y.C. 1—ind. IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—ind. MANN, Louis (Messrs. Shubert): N.Y.C. April 5—ind. NATURAL Law (John Cort): N.Y.C. April 5—ind. OMAR the Tentmaker (Tully and Beckland): Chicago, Cal., 8, Reno, Nev., 10, 11, Stockton, Cal., 12, Fresno 14, Ba-

kersfield 15, Santa Barbara 16, San Luis Obispo 17, Monterey 18, San Jose 19, ON Trial (Cohan and Harris): N.Y.C. Oct. 19—ind. PEG o' My Heart (Oliver Morosco): Chgo. May 16—ind. RIE'S In Again (Ned Wayburn): N.Y.C. May 17—ind. THREE of Hearts (Messrs. Shubert): N.Y.C. 3—ind. TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—ind. UNDER the Covers (Selwyn and Co.): N.Y.C. Aug. 20—ind.

TRAVELING STOCK

AMERICAN: Marion, O., 7-12. ANGELL: Watertown, N. Y., 12-13. BRYANT, Billy: High Bridge, N.Y. 7-12. GUYER, Agnes: McAlester, Okla. 7-12. HARRISON Theater: Martin, Tex. 20-June 12. HILLMAN: Russell, Kan., 7-12. SHIRMAN Players: Elgin, Ill., 8-9. TRAHERN, Al: Huntington, I. I., 8, Patchogue 10, Bayshore 11, Sayville 12.

OPERA AND MUSIC

ABORN English Opera Co. (Messrs. Aborn): Balto. April 19—ind. ABORN English Opera Co. (Messrs. Aborn): Wash. April 20—ind. GILBERT and Sullivan Opera Co.: N.Y.C. April 16-June 12. HANDS Up (Low Fields): N.Y.C. 10—ind. LADY in Red (Herndon Corporation): Chgo. May 17—ind. MAID in American (Messrs. Shubert): Chgo. 3—ind. MODERN Eve (Askin and Norris): N.Y.C. May 3—ind. MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—ind.

NOBODY Home (F. Ray Comstock): N.Y.C. April 20—ind. PASSING Review of 1915 (Messrs. Shubert): N.Y.C. May 16—ind. RANTLEY Joseph: Chgo. May 20—ind. SARI (Henry W. Savage): Riverside, Cal. 10, Santa Barbara 11, San Jose 12, Oakland 13-19, Sacramento 20, 21, Marysville 22, Chico 23. VAN den Berg-Conger Opera Co.: N.Y.C. May 10—ind. ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. 21—ind.

MINSTRELS

DUMONT'S: Phila. Sept. 14—ind. GEORGIA Troubadours (Wm. McCabe): Hill City, Kan., 2, Plainville 3, Laramie 4, Sylvan Grove 5, Shady Bend 7, Tecumseh 8, Culver 9, Gypsum City 10, Hope 11, 12, Americus 14, 15, Danvers 16, Dwight 17, Alta Vista 18, Alma 19. RICHARD and Pringle (Holmes and Filkins): Brookline, Mass., 8, Watertown 10, Clark 11, Aberdeen 12, Westchester 13, Millbank 15, Monterey 16, Grinnville 17, Washington, N. D., 18, Morris 19, Benson, Minn., 21, Litchfield 22, Willmar 23.

CIRCUS

BARNUM and Bailey: Battle Creek, Mich., 9, South Bend, Ind., 10, Leansport 11, Danville, Ill., 13. HONERT Bill: La Kemp, Okla., 9, Beaver 10. HUGO Brothers: Omaha 7-11, Lincoln 12.

MISCELLANEOUS

BOURA'S Band: "Prisco" May 23-July 24.

MILTON SILLS

In "THE LAW OF THE LAND"

DOROTHY WEBB

in "A MODERN EVE" Direction Askin and Norris

ANN MURDOCK

Direction CHAS. FROHMAN

GERTRUDE DALLAS

in SINNERS THE PLAYHOUSE

MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION HENRY MILLER

MRS. JACQUES MARTIN

RE-ENGAGED

DADDY LONG-LEGS Management Henry Miller

MARY RYAN

in "ON TRIAL"

Management Cohan & Harris

HUGH CAMERON

in "A FULL HOUSE"

Management H. H. FRAZEE Longacre Theatre

ELIZABETH NELSON

In "A FULL HOUSE" Direction H. H. FRAZEE

HAZELL COX

in "A MODERN EVE" Direction Askin and Norris

ROBERT WARWICK

Direction David Belasco

ROSE COGHLAN

in "TRILBY"

HARRY DODD

"The June Bug" In "Daddy Long Legs"

CHARLES WALDRON

in "DADDY LONG-LEGS"

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WOMEN

Aarnold, Kathleen. Black, Edith, Frances Brandt. Betty Bell, Gertrude Berkey. Claywood, Flo. Mrs. Curtis. Cooney, Davis, Lella, Stella De Mars. Emmett, Katherine. Fortenue, Viola. Mrs. Maurice Freeman. Mrs. Flint. Gertrude D. Forster. Granger, Estelle, Mrs. F. Green. Nora Gourley, Hilda Gilbert. Hewitt, Maude. M. Hunt. Mrs. Leslie Holdsworth, Mary. Jenkins, Eleanor. Lotus, Margaret, Lucille La Verne, Mrs. David Landau. Morrison, Mabel. Green, Margaret N. Perley, Chas. Mrs.

Shapel, Penny, Rubie C. Sawyer, Lillian Sullivan, D. Stevens, Mrs. Spence, Paula Shay. Toner, Bessie, Alice L. Taylor. Valentine, Ethel, Margaret Vollmer. Westbrook, Virginia, Fannie Washington, Rose Winter.

MEN

Adkins, Morton. Burke, Jno., Jack Boyle, N. Bonville, Paul Bell, Theo. Babcock, Ed., Brandt. Crane, W. H. D. Desmond, Paul D., L. DuPont, Clifford Dempsey, Henry Duffy. Evans, Willis. Frederic, Wm., J. M. Fee. Dan Fager.

Hunt, Chas., Jas. Hope, Fred Howard. Lytton, Louis, Robt. Lawrence, H. O. Leonard, Chas. Latta, Sheldon Lewis, W. I. Love. Morgan, J. B., Chas. A. Morgan, Thos. Morrow, E. J. Mack, Ralph Mather, Alden MacCluskey.

Nos. Julian. Owens, Wallace. Pitt, Addison. Ritchie, Chas., Jack Rigney. Clarence Rockwell, Geo. Rarashide, Willard Reynolds. Stone, Wm., Sandy Shaw. Martin Sabine. Thorne, Robt. Vinton, Horace. Willey, Leonard, C. B. Williams. Young, Wilfred.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: "The Chocolate Soldier" opened with matinee May 27, but the evening entertainment was cancelled on account of the illness of some of the members. "A Pair of Sixes" May 29, and matinee, pleased large audiences, and curtain calls were frequent. Harry O. Stubbs and Rita Carlyle scored great hits. Dominion: Francis McHenry Players week May 31-June 5 in the musical play, "Little Johnny Jones," scored the greatest kind of hit. John Junior, who plays the title-role, is a new recruit to this organization; he made a great personal hit. "The Fight," current week. The Family and Francis, May 31-June 5, with splendid pictures and good music to the usual capacity business. Mr. Ken Finlay, late manager of the Family, Imperial, and Francis theaters, has been appointed manager of the new Princess, and has inaugurated a very progressive policy at this house, with the result that business is capacity. J. H. Du Be.

NEWPORT AND NEW BEDFORD

NEWPORT, R. I. (Special).—Rose Mary King and her company are doing a fine business at the Newport, R. I., Opera House, presenting a fine line of plays, well staged and acted. New Bedford has a boom in theaters at the present time. Three are under construction and H. F. Keith has planned for a new one to open in October, under the management of Theodore R. Bailey; a new company has been organized to build a new theater in New Bedford for Lester Loneragan and his company now playing to big business in Boston. W. F. Orr.

MACON, GA.

MACON, GA. (Special).—Mr. H. E. Stahler has assumed the duties of screen director for the Palace Amusement Company. On account of his executive ability with World Film Company, Paramount, Metro companies he will be quite an acquisition. May 31-June 5, James Herard, tenor; "When It Strikes Home," May 31; "The Cowboy and the Lady," June 1; "The House of the Lost Court," June 2; "Blue Blood and Yellow," June 3; "The Woman an June 4; "Sleeping Beauty," June 5; "Princesses," Texas Quartette, May 31-June 5; "The Valley of the Missing," May 31; "Great Strength," and "Miss Fatty's Handicap," June 1; "The Carpet from Bagdad," June 2; "Her Alibi," and "He Would Not Stay Down," June 3; "A Mutual Masterpiece," June 4; "The Star Home," and "For Better or Worse," and "Diamonds from the Sky," June 5. The Macon is doing fine business, and all pictures are excellent. ANDREW OLIVER ORR.

TACOMA, WASH.

TACOMA, WASH. (Special).—Billie Burke, May 24, in "Jerry," to a big and happy house. Lambardy Grand Opera company, May 26-June 7, and matinee, well attended and enjoyed. Miss Billie Burke, with her company, attended the special services in honor of Charles Frohman held in the Jewish Tabernacle May 25. Rabbi Koch delivered the address. He called the press, the pulpit, and the stage the three great factors in our day. Miss Agnes Berry is at home again in Tacoma at the close of her winter singing tour. FRANK B. COLE.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Calve Sings—Nan Halperin's New Songs—Swan Wood and Her Dancers



MISS GLORIA GOODWIN,
Vivacious Little Dancer, Appearing with Clifton Webb.

MADAME EMMA CALVE returned to the Palace, if we may believe the programme, "by the insistent popular demand." Undoubtedly Calvé has unusual drawing power and it was unfortunate that a cold prevented her from completing the week.

Calve Returns

She still sings with charm and flashes of brilliancy. We must confess that, when she did "The Star Spangled Banner"—rather doubtfully and with the song sheet in her hand as a guide—she didn't thrill us in the least. It lacked spontaneity. But she still can give us a thrill with her Habanera, "Love Is Like a Wood Bird Wild," from "Carmen." Then we can feel the Calvé who stirred and enthralled almost a generation ago.

George Whiting and Sadie Burt came back to Broadway in their agreeable little two-act. They have one or two brand new numbers—as Miss Burt's demure kid song, "I Must Learn to Spell," the plaint of a child whose grown-ups exchange secrets by spelling out words, and Mr. Whiting's dialect number of the collision between an Irish and a German picnic. This last named song starts well, but lacks a final punch.

Whiting and Burt's Songs

Mr. Whiting and Miss Burt are still doing the mosquito-bullfrog melody and one or two of their former numbers. All of the songs are by Mr. Whiting, who hits now and then a little over the surface of Tin Pan Alley. He puts them over forcefully—even straight from the shoulder—and is materially aided by Miss Burt's subdued ingenue methods. One balances the other admirably.

George McKay and Ottie Ardine are song and patter artists. McKay emerges from a cafe doorway and encounters a Salvation lassie in the middle of the deserted street. Glib patter follows. The Salvation maid exhibits high kicking tendencies and retreats to change her gown.

Then Mr. McKay sings one of those kind applause "patriotic" songs:

"My dear old dad,
Was a fort-nate lad,
He was born in the U. S. A."

McKay dances with agility and he is joined by Miss Ardine, who also dances. Finally they finish in one.

McKay introduces the time-worn comedy bit of audibly crying "Speech!" and then responding to the "demand." They ultimately sing, "I Could Live on Kisses in a Furnished Four by Two"—and it's over. In general outline the turn is ancient, and, in actual contents, it is even more aged. McKay sadly needs new material.

Trixie Friganza and Her Comedy

Trixie Friganza has mingled a little new material with her old routine, largely a series of travesties on various kinds of dances.

Now Miss Friganza sings a sort of "Waiting-at-the-Church" comedy lyric in burlesque wedding garb, "Won't Some One Kindly Stake Me to a Man?"

Miss Friganza refers pleasantly to herself as a "perfect 46." Avoirdupois, you know, is considered comic by our best authorities. She says her favorite stone is a brick, remarks about feeding her dancing assistant meat, gently explains that he's "dead from the neck up," and sings of the village bells who spurned the livery stable keeper for a greenhouse worker because of atmospheric reasons. That gives you a line upon her gentle humor.

Willard, the human extension ladder, was on the Palace bill. Willard is the queer entertainer who seems to extend his anatomy—torso, legs and arms—a number of inches at will.

We'd enjoy Willard's visible methods of growing right in front of our eyes—if he'd only not talk. His humor has the seat of the itinerant doctor who used to sell pills and liniment in the small towns.



MISS CECIL CUNNINGHAM,
Doing a Single in the Two-a-Day.



MISS ELIZABETH BRICE,
With Charles King at the New Brighton Theater.

Lucy Gillette is still our favorite juggler—in fact the only one, except W. C. Fields, who can keep us from reading the programme. Miss Gillette, in Dutch attire, balances and catches potted plants, tables and chairs with surprising skill and without losing her femininity.

George Howell and his company presented Agnes Scott's dance satire, "The Red Fox Trot." It's just a little too late to be timely and pretty slender of texture, although there are flashes of humor. The company has been changed since we first reviewed the playlet—and not for the better. Peter Paige is still doing the effeminate dancing youth. Far be it from us to approve of the "dance" as a stage character, but we must concede that Paige puts the skit over.

Nan Halperin's New Material

Nan Halperin tried out some of her new song material during her second week at Henderson's Coney Island Music Hall.

She opens quietly, much as she used to ask the musical director for an introduction. Now—as befits her second season in the East—she starts by demurely replying to the conductor's inquiry that she hardly believes she needs an introduction. Then she slips into a little song with the refrain, "I wonder if you miss me just a little or if any of you remember me."

Her familiar wedding number came second, followed by a new series of impressions of the musical comedy folk, from the chorus girl to the stellar soprano. "If I Can Climb Half Way to Your Favorite Few" concluded the specialty, but the audience called back Miss Halperin for an encore. This was a new song with just a touch of pathos, "You're the Very First Sweetheart," a number which will grow as it mellow.

Swan Wood introduced her "Ballet Divertissement" to vaudeville at Henderson's, too. Miss Wood, remembered for her Winter Garden appearances, has eight dancing girls who work hard, and she has costumed her specialty, on the whole, quite prettily.

Swan Wood's Dancing Specialty

We approve of any specialty which strives for the artistic. Miss Wood is undoubtedly aiming towards the best. The prettiest effects are obtained by the danseuse in her poke bonnet and picturesque filmy gown for the gavotte and by the two choristers who do a graceful little pas-de-deux. Another of Miss Wood's solo dances is a lithe Oriental affair, done with two swords and ending in a mad whirl.



Gilbert and Bacon, Phila.
JAMES MONTGOMERY.
Playwright, Now Appearing in the Varieties.

IN OTHER THEATERS

Nora Hayes topped the New Brighton bill last week in a repertoire of songs. Madeline Harrison and the "Royal Balaika Orchestra," made an interesting feature of the bill. Miss Harrison interpreting a number of dances. Harry Carroll presented some of his songs in a brisk and agreeable way.

At the Prospect last week Fiske O'Hara, the Irish-American tenor, sang to large audiences. Claudia Tracy, the "nut" comedienne, was well received. Richards and Kyle in "Fifty-fifty," and Smith and Austin in "Tomfoolery," were pleasing. Ralph Dunbar's Nine White Hussars played and sang well. Others on the bill were the Gaudemiths, Hunting and Francis, Kaufman Brothers, and McClellan and Carson. This week, Irene Franklin and Hurton Green are heading the bill.

Edith Tallafiero headlined at the Bushwick in her sketch, "A Breath of Old Virginia." Josie Heather was very well received and Julie Ring received much applause in her playlet. Leo Carrillo entertained.

LONDON GOSSIP

London (Special).—Will Collins and Sydney Blow produced John Stokes's playlet, "A Regular Business Man," at the Coliseum on May 17. Robert Ober is playing the Douglas Fairbanks role. Messrs. Collins and Blow, by the way, produced "The Trained Nurse," under the title of "Nurses," at the Wood Green Empire the other day. Very little of the original skit is left, indeed the programme gives credit to Sydney Blow, Douglas Hoare, and Philip Braken. Mona Desmond and Larry Cebalos have the principal roles.

Arthur Prince is playing his last English appearances for some time to come. He has received a commission in the Royal Field Artillery, and starts for the front shortly.

Gaby Deslys has signed for a tour of the Moss Empires. Aided by Harry Plicer, she will do the "soldier scene" from "Rosy Rapture."

Teddy Gerard has formed a variety partnership with Nat D. Ayer, the rag composer. They will do a "dance scene."

Ethel Irving opened at the Coliseum on June 1 in a playlet, "The Call," in which she plays a grisette of the Quartier-Latin.

CHICAGO VAUDEVILLE

CHICAGO (Special).—Evelyn Nesbit, aided by Jack Clifford, topped the Majestic bill last week and proved a big drawing card. Stella Tracey and Victor Stone introduced a song specialty, assisted by Ethel Ponce at the piano. Harry Holman and company presented Stephen G. Champin's sketch, "Adam Killjoy." Bert Swor, Lyons and Yonco, and Norcross and Holdsworth were also on the programme.

A. C. WILKIE.

COMING HEADLINERS

Week of June 14.—*Bushwick*, Douglas Fairbanks and company, Van and Schenck, Augusta Glöse; *Prospect*, Victor Moore and Emma Littlefield, Nellie V. Nichols; *Henderson's*, Morgan Dancers, Kolb and Harland; *New Brighton*, Grace La Rue, Conroy and Le Maire, Walter Kelly.
Week of June 21.—*New Brighton*, Claire Rochester; *Henderson's*, Marshall Montgomery.

NEW KEITH RULING AGAINST OFFENSIVE LANGUAGE VIGOROUSLY ENFORCED

Clean Vaudeville Will Be the Coming Season's Slogan—No Suggestiveness Will Be Tolerated

BY WALTER J. KINGSLY.

THE Keith ruling against the use of offensive language in vaudeville acts is being vigorously enforced. The comedian who has to rely upon profanity and suggestiveness to get laughs is in a bad way, and the best way to work a cure is to give the offender a vacation. If the public ever attended a few Monday morning rehearsals and heard what some performers propose to do and say in their acts, theater patrons would appreciate the vigilance of managers like Elmer Rogers, of the Palace, who personally passes upon everything in every act that plays his theater. It is the express wish of Mr. E. F. Albee that Keith vaudeville be kept clean vaudeville and all artists will be well advised to remember this.

The theater promoter is abroad in the land singing his siren song, despite the fact that the season just ended was a ruinous one. The *Sun* printed an excellent editorial last week discouraging theater building and showing that only the men of well established and solidly based enterprises, backed with ample capital, could endure the losses that bad business had brought upon them and wait for returning prosperity. The *Sun* predicted a tremendous revival in vaudeville, but advised the small investor to leave the game alone. This is sound counsel.

A world famous banker said to me the other day: "There are a number of film enterprises on the brink of failure. Several of the supposed capitalists in the film business have their feet off the ground financially, and there is going to be a smash-up. Watch out for great reorganization and great improvements in policy in the motion picture business before the summer is over. Now that it requires business sense to get money in pictures,

the men who cleaned up before there was opposition are getting cleaned out. New blood and wise money is what is needed in the film industry."

Martin Beck is the best golfer in vaudeville; Arthur Hopkins is the runner-up. Mr. Beck, by the way, owns his own links.

Arthur Prince, the great ventriloquist, writes to Stage-Manager Clark, of the Palace, that he has received a commission in the Royal Field Artillery and quit the stage for a training camp. He played his last engagement at the Victoria Palace.

Ned Wayburn wrote a very dignified and well worded letter to the *World*, rebuking it for saying that vaudeville and a revue would "degrade" the Century Theater, which, under his direction, is to become the Century Music Hall.

George McKay doesn't play on the Freeport Polo team with Fred Stone, Vernon Castle, Frank Tinney, and their mob, but he sells the boys polo ponies and is cleaning up. McKay is a shrewd horseman and cattleman, and has large investments in live stock and farm land. He is in demand for revues since his success at the Palace last week.

May Tully and her Fashion Show are en route to San Francisco for the Exposition. Peggy Hopkins returned to New York for a few days to see her physician, after which she started for the Coast to rejoin the act. Many of the models who started on the road with suit cases now have a fleet of smart trunks and maids to look after them. As an attraction for Johna, the Fashion Show eclipses even the Follies. In every town the girls have been mobbed by admirers. New York is used to pretty girls, but on the road they are a sensation.

IN THE VAUDEVILLE SPOTLIGHT

Frank Tinney took the place of Eva Tanquay at the Palace this week.

Emily Lea and Donald McDonald have formed a two-act for vaudeville. The act will be ready for an opening within two weeks. M. S. Bentham will direct the tour.

Manager William H. Quaid, of the Fifth Avenue Theater, has issued an order preventing the staging of "over-plugged" songs. Mr. Quaid says his action is based on good business policy and not directed against song publishers.

"This matter has been in my mind for a long time past," says Mr. Quaid, "and I have been watching closely the effect of these over-plugged songs. For the past month nearly every change of show has brought one artist, at least, who wanted to sing a song that I was sure our audiences were tired of. I believe that my action will have a good effect all around. Principally, of course, I am striving to please my patrons, and I might say that patrons have complained to me about these constant repetitions of songs. The artists and the music publishers will, if they will look at it in the right light, see that this will help them. Of course, the performer does not know how many times the complained about songs have been sung and how the repetition slows up his work. The seal of the music publishers has carried them to such an extreme that they injure themselves. A song may be sung two or three times by different performers and enjoyed by an audience, but when that audience begins to tire of the song, the work of the publishers in getting the song boosted is lost."

Lionel Hein is arranging a vaudeville tour for Paul Henneberg, former bandmaster of the Twenty-second Regiment, New York, and Frida Hennecke, a coloratura soprano late of the Hamburg, Germany, Opera House.

Florence Moore and William Montgomery have split. Miss Moore has left vaudeville and joined the "Maid in America" company in Chicago.

The Heisenweber management has launched a Summer revue, "Splash Me," at the Hotel Shelburne, Brighton Beach. Ned Wayburn staged the cabaret revue, and the cast in-

cludes Edna Whistler, Sam Ash, Marie Lavarre, Charles Daly, Miss Evan Burrows, and Hattie Darling.

John C. Rice, well known through his vaudeville appearances with Sallie Cohen, died at the Hotel Majestic, Philadelphia, on Saturday, June 6, of Bright's disease. He had been ill but two days. Mr. Rice had gone to Philadelphia to appear with Marie Dressler in a comedy picture for the Lubin Company.

Mr. Rice was born in Sullivan County, N. Y., fifty-seven years ago. His real name was John C. Hilberg. His earliest appearances were as a contortionist, but he first attracted attention with George Monroe in "Aunt Bridget's Baby." He starred for several seasons in Herbert Hall Winslow's play, "Knotty Affair," appeared with May Irwin, and was seen in "Are You a Mason?" Mr. Rice married Sallie Cohen about twenty-five years ago. He is survived by his wife and a daughter, Gladys, who is preparing for light opera.

Nora Hayes began a special engagement with the Siegfried "Midnight Frolic" on Monday evening.

Suzanne Bocamore appeared at the Fifth Avenue Theater early this week, assisted at the piano by Ray Perkins.

The mother of Gus Van, of Van and Schenck, died suddenly last week. The team was playing Keith's in Washington when the tragic news reached Van. The week was canceled, Ryan and Lee replacing Van and Schenck are also out of the "old home week bill" at the Bushwick this week.

Lois Josephine is resting at her mother's home in Maine.

The Gilbert and Sullivan revue did not open at the Palace this week, the act not yet being ready for its premiere.

Now that "Trilby" is closed, George McFarland is returning to vaudeville for a brief tour.

Ernest R. Ball will sing some of his ballads at the Palace next week.



Woffet, Chicago, Ill.
ALLAN DINEHART.

His Delightful Playing Adds to the Charm of the Playlet, "The Meanest Man in the World."

Francis Dooley and Corinne Sales reached San Francisco last Friday after an Australian tour.

Beina Davies will be at the Prospect on June 23, opening an Orpheum tour late in July.

Bessie Clayton and her company will open at the Jardin de Danse next week.

Ina Claire was offered a season's routing before she signed with Siegfried's "Follies."

Berdella Patterson and Louis Morpurgo, manager of the Frontenac Cafe, of Detroit, were married in Detroit on Tuesday, June 1, by Justice Lemke.

Stella Romano, an operatic soprano, of Paris, is scheduled to open at the Palace on June 14, assisted at the piano by Philip Gordon. Paul Durand is arranging the tour.

Madame Emma Calve was forced, through a slight indisposition, to leave the Palace bill last week on Wednesday. Nora Hayes came up from the New Brighton to fill the gap, and for the remainder of the week doubled as headliner in the two theaters. Leo Carrillo also appeared on Wednesday.

Valerie Bergere is making her first appearance in "War Babies," a new sketch by Mrs. Florence Haines Reed, at the Bushwick this week. "War Babies" is described as a dramatic peace argument.

Kathleen Clifford opens in Boston on June 21, with other bookings to follow.

Irene Franklin and Burton Green come to the Palace next week.

Hilda Gilbert (Baroness Sylva) appeared at the Fifth Avenue Theater the first half of the present week in Jack London's playlet, "Daughters of the Rich." It is Mr. London's first variety effort. The plot of the sketch concerns the neglect of wealthy girls by their rich parents.

Miss Gilbert, by the way, some time ago won a wager from Mr. London by working her way around the world. Miss Gilbert was on the American stage before she started her world trip, and it was by stage engagements principally that she was able to win the wager of \$5,000, the conditions of which were that she was to travel first class throughout her trip, live in the style to which she was accustomed, and return to America with \$200. She did all this, and also came back with her title which, to her, was merely an episode of the trip. Her husband, a Frenchman, has since been killed in the war.

It's "Old Home Week" at the Bushwick, every entertainer on the bill admitting a Brooklyn residence.

Rose Coghlan has decided to continue in "Trilby" next season, and consequently will not appear in Edgar Allan Woolf's playlet, "The Discovery." Eleanor Gordon will go on tour in the sketch.

Bobby Pandour was injured while appearing at Proctor's Grand, in Albany, last Thursday night. Pandour, while performing his acrobatic turn, fell from an elevated platform. He was bruised and stunned, being carried from the stage.

Blanche Walsh appears at the Brooklyn Prospect during the week of June 21 in her sketch, "The Spoils of War."

Wherever This Act Played

THE AUDIENCE, after showing its appreciation of their efforts, left the theater talking about them.

THE MANAGER of the house complimented them on the excellent entertainment offered his patrons—invariably the hit of the bill—Manager's report shows this to be true.

THE CRITICS all over the country have singled them out of the bills to be praised, viz.:

George Whiting and Sadie Burt, down next to closing the first part, were a riot. Using the "Question" song to open the team makes a distinct impression. Miss Burt's "I Must Learn to Spell," was a comedy bit that was appreciated. "I'm Going to Make You Love Me" made a corking closing double number, and in spite of the fact that Palace audiences have heard it times innumerable the manner in which Whiting and Burt put it over is a delight.—VARIETY. (*First time this expression was ever used for an act in this publication.*)

The biggest disappointment on the bill was Whiting & Burt not doing enough. The writer understood that leaving your audience wanting was the proper thing in Vaudeville. If that was the case, Whiting & Burt certainly know Vaudeville.—MILWAUKEE NEWS.

George Whiting and Sadie Burt gave "song sayings," and again demonstrated that they are far superior in this particular line. George gets everything possible out of a song, and for an assistant would have much difficulty in finding an equal to Miss Burt.—N. Y. CLIPPER.

Whiting and Burt come pretty near being our ideal team—Whiting puts comic numbers over with virility, while Miss Burt is the only ingenue who can translate *cry* into *cwy* without making us feel like damaging the theater's architecture. Moreover she's cute and pretty.—N. Y. DRAMATIC MIRROR.

Following the incomparable Calve didn't phase George Whiting and Sadie Burt in their "Song-sayings." Making no pretensions to the higher elements in music they chattered merrily and cleverly, sang well and altogether succeeded in making the audience pass an exceedingly pleasing fourteen minutes.—THE BILLBOARD.

THIS IS NOT SELF-PRAISE: The object of this announcement is to let Managers know that George Whiting and Sadie Burt have finished their season in Vaudeville.

Played the principal Keith and Orpheum Theaters, having been featured three times at the Palace Theater (N. Y.) and

Will now consider offers

Address all communications care NEW YORK DRAMATIC MIRROR

WARNING

TO THE ENTIRE PROFESSION

CHARLES BACHMANN states that he purchased the act "The Get Away" (or "Their Get Away") from me "the sole owner."

I wish to state that I am still the owner of "The Get Away" as I have never given a bill of sale to any one for said property.

Mr. Bachmann merely leased the act from me—for two years. That lease expired in January and was not renewed.

I take this means to establish my claim to said property and to warn all managers not to book the *Vaudeville* playlet called "Kick In," "The Get Away" or "Their Get Away" without first arranging with me—as I shall prosecute to the fullest extent of the law any further infringement on my property.

MAUDE LEONE

Address Care Dramatic Mirror.

CURRENT BILLS

Palace.—Eva Tanguay, Joe Jackson, Ryan Wood and Ballet Divertissement, William Morris and company, Bonita and Lew Hearn, Ball and West, Double Gardens, Kerr and Weston, Frisco, Laila Kim.

Henderson's.—Trixie Frismania, Ruth Boye, Harry Delf and Mollie King, Dooley and Nudel, Lucy Gillette, Balzer Sisters, the Flaminios.

New Brighton.—Brice and King, Campbell Sisters, Morton and Glass, Doyle and Dixon, Billy

McDermott, Adler and Arline, the Seebachs, Gardiner Trio, Gordon and Rice.

Bushwick.—Claremont Brothers, Old Homestead Double Quartette, James Montgomery and company, Ryan and Tierney, "Colonial Belles," Lydia Barry, Valeria Bergere and company, Clark and Bergman, Thore Anders.

Prospect.—Charles McGoon and company, Clayton and White, Ed. Blomfield and company, Kenneth Lacey, Travilla Brothers and Seal, Howard Eastbrook, Irene Franklin and Burton Green, Donahue and Stewart, Togo Troupe.

The current bills are underlined where no date is given.

VAUDEVILLE DATES

Dates ahead must be received by Friday for the next time.

ADRIAN and Hughes: Orph., Los Angeles, 6-30.

ADLER and Arline: New Brighton, Brighton Beach, N. Y.

AERIAL: Bodo: Temple, Detroit, 14-30.

ALDRICH, Mma.: Orph., Los Angeles, 6-30.

ALLEN, Minnie: Forsythe, Atlanta, 14-30.

AMARANTHUS, Four: Orph., Los Angeles, 6-30.

ANKERS, Three: Bushwick, N. Y.

ANNAPOLIS Boys, Five: East End Park, Memphis, 14-30.

ARDA, F. J., Co.: Orph., Los Angeles, 6-30.

ALLINGTON, William, Co.: Henderson's, Coney Island, N. Y., 14-30.

ARNANT Brothers: Henderson's, Coney Island, N. Y., 4-30.

ASARI Quintette: Schermer Park, Montreal, Can.

ASTAIR, Fred and Adele: New Brighton, Brighton Beach, N. Y., 14-30.

A VON Comedy Four: New Brighton, Brighton Beach, N. Y., 14-30.

BAKER, Belle: Keith's, Wash., D. C., 14-30.

BALL, Rae E.: Keith's, Wash., D. C., 14-30.

BALL and West: Henderson's, Coney Island, N. Y., 14-30.

BANKOFF and Orlie: Maj., Chicago, 6-30; Temple, Detroit, 14-30.

BARNAT, Arthur: Temple, Detroit, 14-30; Brighton, Brighton Beach, 21-27.

BARRY, Lydia: Bushwick, N. Y.

BEDINI and Arthur: Henderson's, Coney Island, N. Y.

BELLA, Leo: Keith's, Wash., D. C., 14-30.

BELSON, Mma.: Orph., Oakland, 14-30.

BENNETT, Valeria, Co.: Bushwick, N. Y.

BRECK, Mma.: Co. Forsythe, Atlanta, 14-30; Richmond, 22-24; Colonial, Norfolk, 26-27.

BREWARD and South: Keith's, Philadelphia, 21-27.

BREYER, Forrest Park, St. Louis: Fontaine Ferry Park, Louisville, 18-30.

BIG City Four: Maj., Chicago, 14-30.

BLAIR Sisters: Henderson's, Coney Island, N. Y.

BONDELL, Edward, Co.: Prospect, N. Y.

BOND and Cawson: New Brighton, Brighton Beach, N. Y., 7-30.

BONITA and Lew Hearn: Palace, N. Y. C.

BOWEN, Walter and Crocker: Ramona Park, Grand Rapids.

BRATE, Selma: Ramona Park, Grand Rapids; Temple, Detroit, 21-27.

BRENN, Harry: Ramona Park, Grand Rapids.

BRENNER and Wheeler: East End Park, Memphis, 14-30.

BRICE and King: New Brighton, Brighton Beach, N. Y.

"BRIDE SHOP": Forsythe, Atlanta, 14-30.

BROOKS and Baldwin: Orph., Oakland, 6-30; Frisco, 13-14.

BROOKS, Alan, Co.: Maj., Chicago, 14-30.

BRUCH, Fritz and Lucy: Orph., Frisco, 13-30.

BRUNNEN, Cycling: Prospect, N. Y.

BURKE, John and Mac: Maj., Chicago, 13-30.

BYRONS, Musical: Orph., Los Angeles, 13-30.

CAMPBELL, Craig: Keith's, Wash., 14-30.

O. A. M. S. L. L. Misses: New Brighton, Brighton Beach, N. Y.; Keith's, Boston, 14-30.

CANTON and Leo: Keith's, Wash., 14-30.

CARLTONS, Two: East End Park, Memphis, 14-30.

CARR, Ernest, Co.: Lyric, Birmingham; Forsythe, Atlanta, 21-27.

CARTER, Grest, Co.: Colonial, Norfolk; Lyric, Richmond, 14-30.

CARTMELL and Harris: Keith's, Boston, 21-27.

CARUS, Emma: Orph., Los Angeles, 14-30.

CASBY, Kenneth: Prospect, N. Y.

CHAPMAN, Melodious Four: Shea's, Buffalo, 14-30; Temple, Detroit, 21-27.

CHIP and Marble: Forsythe, Atlanta, 14-30.

CLAREMONT Brothers: Bushwick, N. Y.

CLARK and Bergman: Bushwick, N. Y.; Keith's, Wash., 14-30.

CLARK and Verdi: Henderson's, Coney Island, N. Y.

CLARON, Ema: East End Park, Memphis; Maj., Chicago, 14-30.

CLAYTON and White: Prospect, N. Y.

CLAYTON, Una, Co.: Temple, Detroit, 14-30.

CLOWN and Maj.: Milwaukee: Temple, Detroit, 14-30.

COLONIAL Belles: Bushwick, N. Y.

COMFORT and King: Maj., Chicago, 14-30.

CONLY and Webb: East End Park, Memphis.

COOPER, Harry: Ramona Park, Grand Rapids, 21-27.

CRAWFORD, Clifton: Keith's, Philadelphia, 14-30; Keith's, Wash., 21-27.

CRONMAN, Henrietta, Co.: Temple, Detroit.

CULLEN, James: Forrest Park, St. Louis; Fontaine Ferry Park, Louisville, 18-30; Temple, Detroit, 21-27.

CUNNINGHAM, Cecil: Keith's, Philadelphia.

DAVIS, Helene: East End Park, Memphis, 14-30.

DE HAVEN, Mr. and Mrs. C.: Orph., Oakland; Orph., Los Angeles, 14-30.

DE PAGE Opera Co.: Schermer Park, Montreal, Can., 14-30.

DE WITT, Burns and Torrence: Schermer Park, Montreal, Can., 14-30.

DIAMOND and Brennan: Keith's, Philadelphia, 14-30.

DIAMOND and Grant: New Brighton, Brighton Beach, N. Y., 14-30; New Brighton, Brighton Beach, N. Y., 21-27.

DONAHUE and Stuart: Prospect, N. Y.; Keith's, Boston, 14-30.

DOOLEY and Robson: Ramona Park, Grand Rapids.

DOOLEY and Nudel: Henderson's, Coney Island, N. Y.; Ramona Park, Grand Rapids, 14-30.

DOOLEY, Jed and Ethel: Maj., Chicago, 14-30.

DOOLEY, Ray: Lyric, Richmond, 13-17; Colonial, Norfolk, 18-30.

DOYLE and Dixon: New Brighton, Brighton Beach, N. Y.

DRAGONS, Royal: Forsythe, Atlanta, 14-30.

DU GALLON: Keith's, Wash., D. C.

DUNBAR's Dragons: Lyric, Birmingham.

DUNBAR, Ralph, Bell Ringers: Lyric, Richmond, 7-9; Colonial, Norfolk, 14-30.

DUPRE and Dupree: Keith's, Philadelphia, 14-30.

EASTBROOK, Howard: Prospect, N. Y.

EL RAY Sisters: Schermer Park, Montreal, 21-27.

ENGLISH, Daisy, Trio: Lyric, Birmingham.

FAIRBANKS, Douglas, Co.: Keith's, Wash., D. C.; Keith's, Philadelphia, 14-30; Keith's, Boston, 21-27.

FARRISON Snow, Spring: Temple, Detroit.

FIELDS, Sally: New Brighton, Brighton Beach, N. Y.

FINCH and Green: Orph., Oakland; Orph., Frisco, 14-30.

FITZGIBBON, Bert: Henderson's, Coney Island, N. Y., 14-30.

FRANKLIN, Irene: Prospect, N. Y.

FREEMAN and Dunham: Maj., Chicago, 14-30; Temple, Detroit, 21-27.

FRIDOWSKY Troupe: Henderson's, Coney Island, N. Y., 21-27.

FRIGANZA, Tris: Henderson's, Coney Island, N. Y.

GALLATI Monks: Lyric, Birmingham, 14-30; Keith's, Philadelphia, 14-30.

GALLOWAY, Louise, Co.: Orph., Los Angeles.

GARDINER, Jack: Forsythe, Atlanta, 21-27.

GARDINER Trio: New Brighton, Brighton Beach, N. Y.

GILBERT and Sullivan Revue: Palace, N. Y. C.

GILLETTE, Lucy, Co.: Henderson's, Coney Island, N. Y.

GLASS, Augusta: Bushwick, N. Y., 14-30.

GONZALES, Julia: Schermer Park, Montreal, Can.

GORDON and Rice: New Brighton, Brighton Beach, N. Y., 21-27.

GRACE Twins: Schermer Park, Montreal, Can., 14-30; London, Can., 21-27.

GRANVILLE, Bernard: Keith's, Boston.

HANLIN and Clifton: New Brighton, Brighton Beach, N. Y.

HAYMAN's Animals: Orph., Frisco, 6-30.

HAYTHORN and Inglis: Keith's, Boston.

HAYES, Brent: Temple, Detroit.

HAYWARD-Stafford: Maj., Milwaukee; Ramona Park, Grand Rapids, 21-27.

HELENE and Emilion: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-30.

HERMAN, Al: Temple, Detroit; Ramona Park, Grand Rapids, 14-30.

HICKY, Three Brothers: Orph., Jacksonville; Forsythe, Atlanta, 14-30.

HOLT and Lee: Orph., Frisco; Orph., Oakland, 13-30.

HOLMES and Buchanan: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.

HORLOCK Family: Keith's, Philadelphia, 14-30.

HOWARD and McCane: Ramona Park, Grand Rapids.

HOWARD's Ponies: New Brighton, Brighton Beach, N. Y., 14-30.

HUGHES, Mrs. Gene: Lyric, Birmingham.

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AT THE PALACE THEATRE THIS WEEK

Richmond, 7-9; Colonial, Nor-
folk, 10-12.
HUNTRESS, Musical: Orph.,
Jacksonville, 1-30; Lyric, Birming-
ham, 4-30; Forsythe, At-
lanta, 21-27.
HYAM and McIntyre: Keith's,
Phila., 14-20.
HYMACK: Orph., 'Prisco, 6-
30.
IMHOFF, Cona and Corcoran:
Henderson's, Coney Island,
N. Y., 21-27.
IRVED, Henderson's, Coney
Island, N. Y., 21-27.
JACKSON, Jos. Palace, N.Y.C.
JANLEY, Four: Keith's,
Phila., 14-20.
JORDAN Girls: Orph., 'Prisco:
Orph., Oakland, 13-20.
KATHLEEN and Capitola:
Bushwick, B'klyn, 14-20.
KEANE and Window: Hender-
son's, Coney Island, N. Y.,
14-20.
KEIT and De Mont: Keith's,
Wash., 14-20.
KELLY, Walter: New Brighton,
Brighton Beach, N. Y., 14-20.
KEW, Louis, Co.: Keith's,
Wash., 21-27.
KEW and West: Palace, N.Y.C.
KEYSTONE Trio: Forsythe,
Atlanta, 14-20.
KING, Mable: Maj., Milwau-
kee.
KOLB and Harland: Hender-
son's, Coney Island, N. Y.,
14-20.
K. H. M. E. A. Brothers: Orph.,
'Prisco, 13-20.
KNOWLED, Hans: Keith's, Bos-
ton, 14-20.
KURTIS Rooters: New Bright-
on, Brighton Beach, N. Y.,
14-20.
LA FRANCES and Bruce:
Keith's, Boston, 14-20.
LAI, Mei, King: Palace, N.Y.C.:
Keith's, Boston, 21-27.
LANGDONS, The: Ramona
Park, Grand Rapids, 14-20.
LA RUE, Grace: New Bright-
on, Brighton Beach, N. Y.,
14-20.
LA VARE, Dancing: Fountaine
Ferry Park, Louisville, 13-20.
LEACH-WALKER Trio: Lyric,
Birmingham, 21-27.
LEE and Granger: Fountaine
Ferry Park, Louisville, 13-20.
LE GROSS: Bushwick, B'klyn,
14-20.
LE HOEN and Dupre: New
Brighton, Brighton Beach,
N. Y., 14-20.
LEONARDI: Temple, Hamil-
ton, 21-27.
LE ROY, Lotton, Co.: Keith's,
Boston.
LEWIS and McCarthy: Foun-
taine Ferry Park, Louisville,
13-20.
LEWIS, Henry: Keith's, Phila.:
Shen's, Buffalo, 14-20.
LEWIS, Tom, Co.: Orph., Los
Angeles.
LOYD and Adams: Lyric,
Richmond, 10-12.
LORETTA Twins: Schermer Park,
Montreal, Can., 14-20.
LOYAL, Sylvia, and Ford:
Keith's, Boston.
LUCILLA and Cecilia: Forsythe,
Atlanta, 14-20; Lyric, Bir-
mingham, 21-27.
LUCENS, Four: Schermer Park,
Montreal, 21-27.
LUNETTE Sisters: Maj., Chan.
M. A. D. M. and Fitzpatrick:
Temple, Detroit.
MAGLEYS, The: Empire, West
Hartford: Hipp., Manchester,
14-20; Empire, Leeds, 21-
27; Empress, Newcastle-on-
Tyne, 21-27.
MALIA and Hart: Schermer
Park, Montreal, 21-27.
MANG and Snyder: New Bright-
on, Brighton Beach, N. Y.,
14-20.
MARKLEY, Frank: Forsythe,
Atlanta.
MARON and Jordan: Orph.,
Oakland, 13-20.
MARON, Keefer, Co.: Maj.,
Chan., 13-20.
MCCLLOUD and Carr: Keith's,
Phila.
MCJIMMOTT, Billy: New
Brighton, Brighton Beach,
N. Y., 14-20.
MCDONOUGH, Ethel: Orph.,
Jacksonville: Forsythe, At-
lanta, 14-20; Lyric, Birming-
ham, 21-27.
MCWOOD, Charles, Co.: Pros-
pect, B'klyn.

McKAY and Ardine: New Bright-
on, Brighton Beach, N. Y.,
21-27.
MERIAN'S Dogs: Keith's,
Phila.
MONTGOMERY, James, Co.:
Bushwick, B'klyn.
MONTGOMERY, M.: Hender-
son's, Coney Island, N. Y.,
21-27.
MOORE and Hagar: Colonial,
Norfolk, 13-17; Lyric, Rich-
mond, 18-20.
MOORE, Gardner and Rose:
Maj., Chan.
MOORE, Victor, Co.: Prospect,
B'klyn, 14-20.
MORGAN, Dancers: Hender-
son's, Coney Island, N. Y.,
14-20; Keith's, Wash., 21-27.
MORRIS, William, Co.: Pal-
ace, N.Y.C.
MORTON and Glass: New
Brighton, Brighton Beach,
N. Y., 14-20.
MORTON, Edward: Keith's,
Wash.
MURRAY, Elizabeth: Orph.,
'Prisco.
MYRA and Delmar: Temple,
Detroit.
NAP, Little: Orph., Los An-
geles, 6-30.
NARABO, Nat. Co.: Bush-
wick, B'klyn, 14-20.
NARIMOYA, Mme., Co.: Maj.,
Chan., 6-30.
NEWHOFF and Phelps: Orph.,
Oakland, 14-20.
NICHOLS, Nellie: Prospect,
B'klyn, 14-20.
NORCHON and Holdsworth:
Maj., Milwaukee.
NORDSTROM, Frances, Co.:
Orph., Los Angeles, 6-30.
NORDSTROM, Marie: Orph.,
'Prisco, 60-June 20.
NORTON and Lee: Temple, De-
troit, 14-20.
NORWOOD and Hall: East End
Park, Memphis.
NOVIKOFF, Schermer Park,
Montreal, Can., 14-20.
O'HARA, Fiske: Keith's, Bos-
ton, 14-20.
OLD Homestead Double Quar-
tette: Bushwick, B'klyn,
14-20.
OLIVIAN S. The: Keith's,
Wash., 14-20.
OXFORD Trio: Temple, De-
troit.
PADDER, Sarah: Fantasia,
Victoria, Tacoma, 14-20;
Fantasia, Portland, 21-27.
PANTHER Duo: Orph., Oak-
land.
PIPIFAX and Panto: Pros-
pect, B'klyn, 14-20.
PRIMROSE Four: Lyric, Bir-
mingham: Forsythe, Atlanta,
14-20; Orph., Jacksonville,
14-20.
PRIMROSE'S Minstrels: Pan-
tasia, Seattle: Fantasia, Vic-
toria, B. C. Can., 14-20;
Fantasia, Vancouver, 21-27.
RAMSDELL Duo: Forrest Park,
St. Louis: East End Park,
Memphis, 14-20.
RENNES, Elizabeth: Keith's,
Wash.
RENNES and Harrison: For-
sythe, Atlanta.
REYNOLDS and Donagan: Tem-
ple, Detroit, 14-20.
RICHARDS and Kyle: Bush-
wick, B'klyn, 14-20; Keith's,
Boston, 21-27.
RIGOLLETO Brothers: Lyric,
Birmingham, 14-20; Forsythe,
Atlanta, 21-27.
RING, Blanche: New Brighton,
Brighton Beach, N. Y.,
14-20.
RING, Julie, Co.: Keith's,
Wash., 14-20.
ROCHSTER, Claire: New
Brighton, Brighton Beach,
N. Y., 21-27.
RODERS, Four: New Bright-
on, Brighton Beach, N. Y.,
21-27.
ROMANOS, Four: Orph., Los
Angeles, 13-20.
ROONEY and Bent: New Bright-
on, Brighton Beach, N. Y.,
14-20.
ROY, Ruth: Henderson's, Co-
ney Island, N. Y.
RUSSELL and Calhoun: New
Brighton, Brighton Beach,
N. Y., 14-20.
RYAN and Lee: Henderson's,
Coney Island, N. Y.
RYAN and Tierney: Bushwick,
B'klyn.
SALON, Chick: Maj., Chan.
SALON Sisters: Ramona Park,
Grand Rapids, 21-27.

SAM Long Tack Co.: Orph.,
Jacksonville.
SANTON, The: Henderson's,
Coney Island, N. Y.
SCHAFER, Sylvester: Maj.,
Milwaukee.
SCHIFF, Fritz: Keith's, Bos-
ton: Keith's, Wash., 14-20.
SCHWAB, Brothers: Lyric,
Richmond, 22-24; Colonial,
Norfolk, 25-27.
S. C. T. C. H. Players: Keith's,
Wash., 14-20.
SHERRY, Blossom: Shen's, Buf-
falo, 14-20.
SHEN, Mel, Lady: Keith's, Phila.,
14-20.
SHANNON and Annis: East
End Park, Memphis, 14-20.
SHARROCK, The: Keith's,
Wash.
SHERRMAN and Uttry: Maj.,
Chan.
SKIPPER and Kastrop: For-
sythe, Atlanta: Birmingham,
1-12; Colonial Norfolk, 15-17;
Lyric, Richmond, 18-20.
SMITH and Kaufman: Temple,
Detroit, 14-20.
SOLBER, Four: Schermer Park,
Montreal, Can.
SONG BIRDS, Little Six:
Lyric, Richmond, 22-24; Colo-
nial, Norfolk, 25-27.
STALBY and Birger: Colo-
nial, Norfolk, 7-9; Lyric,
Richmond, 10-12; Orph.,
Jacksonville, 21-27.
STANLEY and La Brock: Lyric,
Birmingham.
STEDMAN, Al and Fanny:
Maj., Milwaukee: Ramona
Park, Grand Rapids, 14-20;
Temple, Detroit, 21-27.
STEPHENS, Hal, Co.: Keith's,
Phila., 14-20.
TANGUAY, Eva: Palace, N.Y.
TATE and Tate: Schermer Park,
Montreal, Can.
THORP French Girls: East End
Park, Memphis, 13-20.
THORP, Three Girls: Temple,
Detroit, 14-20.
TIGHE and Babette: Keith's,
Phila., 21-27.
TIMBERG, Herman: Keith's,
Phila., 14-20.
TONY and Norman: Keith's,
Boston: New Brighton, Bright-
on Beach, N. Y., 14-20.
TOYO Troupe: Prospect,
B'klyn.
TRAVILLA Brothers and Seal:
Prospect, B'klyn.
VADIS, Marion, Co.: Keith's,
Wash.
VAUGHANTS, Three: New Bright-
on, Brighton Beach, N. Y.,
14-20.
VALENTINE and Bell: Keith's,
Boston: Bushwick, B'klyn,
14-20.
VAN and Schenck: Bushwick,
B'klyn.
VERNON, Howe: Victoria,
Charleston, 7-9; Bijou, Savan-
nah, 10-12; Orph., Jackso-
ville, 14-20.
VERONA, The: Henderson's,
Coney Island, N. Y., 14-20.
VINE and Temple: Colonial,
Norfolk, 15-17; Lyric, Rich-
mond, 18-20.
WAKENFIELD, W. H.: Ramona
Park, Grand Rapids, 14-20.
WARD and Faye: Colonial,
Norfolk, 7-9; Lyric, Rich-
mond, 10-12.
WARD and Fitzgerald: Pros-
pect, B'klyn, 14-20.
WATSON'S Farm Yard: For-
sythe, Atlanta, 14-20.
WEBB and Goodwin: Keith's,
Boston.
WELCH, Ben: Maj., Milwau-
kee: Temple, Detroit, 14-20.
WERNER-Amoraz Troupe: New
Brighton, Brighton Beach,
N. Y., 14-20.
WHITE, Clayton, Co.: Pros-
pect, B'klyn.
WILDE, Mr. and Mrs. G.:
Keith's, Phila.
WILLARD: Keith's, Phila.:
Bushwick, B'klyn, 14-20.
WILLIE Trio: Schermer Park,
Montreal, Can.: Ramona
Park, Grand Rapids, 14-20.
WILMA, Nat: Orph., 'Prisco:
Orph., Oakland, 13-20.
WILSON, Doris: Ramona Park,
Grand Rapids, 14-20.
WOOD and Wyde: Temple, De-
troit.
WOOD, Britt: Orph., Jackso-
ville, 14-20.
WOOD, Swan, Co.: Palace,
N.Y.C.

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CECILIA WRIGHT

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

ADAPTATIONS

STRETCHING an author's name over five or six reels of film would seem on the face of it to be a difficult task, yet that is what many producers of recent features appear to have been attempting. It is little wonder that so many features fail when we remember that stories are still being produced without apparent regard for their screen possibilities. The author's name will perhaps serve to get the patron into the theater, but it cannot send him out satisfied. The story must be depended on to do that.

A type of story that is particularly prevalent is what might be termed the "musical comedy plot." It is used, either because it was successful on the stage, or else because it is the only possible vehicle for the ingenuish stage star whose acting abilities are limited. The plot is in the first place but a slender disappointing thread, and secondly, the bald-faced presentation possible on the screen makes its inconsistencies positively glaring. The result is a picture that is either ridiculous or mediocre, and the critics say so. Mr. Manufacturer, who spent thousands for the author's name, more thousands for the pretty star, and the usual cost for an elaborate production, then wonders why his books do not show a balance on the right side of the ledger for this picture.

Then there is the melodrama, written by a well-known playwright in one of his careless moments, and built of time-worn stage props, the moss-covered complications, and the usual ending. The playwright's reputation and the players' ability probably gave the play a short life on the stage, and anyway, that doesn't matter much, so the rights are bought. The poor adapter is asked to make a six-reel story out of it. Six years ago he was turning out the same material for one-reel pictures and he knows that picture audiences have long ago grown weary of it. But the picture is produced, and another failure is chalked up against the manufacturer.

It is an admitted fact that one poor production will do a manufacturer more injury than too good pictures can undo. Yet the producers will fly in the face of fate with the production of stories that would not be given a second moment's thought if they came in with the scenario department's mail. It is admittedly a difficult proposition to keep pace with a regular release schedule, but why attempt it? Why not read the writing on the wall, and give us fewer pictures, and better pictures?

We hear that "Dopey" Benny, a New York gang leader, may be made the hero of a feature. Happy prospect, is it not?

CUT-RATE SUICIDE

How long can the manufacturers of feature pictures keep up the present cut-rate competition that is giving exhibitors five and six-reel productions for rentals averaging fifteen and twenty dollars? With the cost of production steadily soaring skyward, the overhead expense due to elaborate offices and large selling forces also on the increase, is it possible to avert financial suicide with rental prices at the present ridiculous level?

Trying days, followed by a period of reorganization seem certain. The most wonderful exchange scheme, that on paper shows failure impossible, will not survive financial juggling. And it is a fact that too many of the present distributing organizations are the creation of jugglers. Weak links in the commercial organizations, aided by an occasional prod in the way of poor productions, will bring a collapse easily enough. Watch for it.

Close observers of film events say that the battle between the screen and the stage player is now at its height, with victory for either side soon to be determined. These same observers say that the first skirmish has resulted in a victory for the stage players. In the feature productions they have the upper hand, and to the necessity for economy after signing a number of legitimate stars is ascribed the recent spring housecleaning in some of the picture studios. But on the same day that these bulletins of victory come from the ranks of the stage artists, we learn of a New York studio whose executives have been forced to declare a vacation after a trying month spent in tussling with temperamental stage players and teaching them the art of acting before the camera.



ONE OF THE REALISTIC SETTINGS IN EDISON'S "COHEN'S LUCK," FOUR PARTS.

From Charles Arthur's Story—William Wadsworth in the Lead—John Collins Directing.

EXCEEDING THE SPEED LIMIT

By Mack Sennett

Chief of Comedy Productions for the Keystone Film Company

THE secret of the successful film-comedy lies in a not-too-clamorous get-away and a whirlwind finish. In other words, speed, constantly increasing speed, right up to the climax of the picture, with everybody going on "high," must be an axiom with the producer.

Speed is no secret in the world of comedy although, to insure success, it must be properly regulated by experienced hands. People demand in a comedy picture a good measure of humor together with an ever-increasing tension, the latter injected for the purpose of keeping the attention of the audience constantly at focus.

The production entitled "Tillie's Punctured Romance," which is having a very successful run, is an example of what "exceeding the speed limit" means in screen comedies. In this particular film which was the first six-reel comedy produced, the question of speed was given much thought and consideration. In keeping with the temper of the audience, the first reel is launched in matter-of-fact fashion followed by a gradual opening of the throttle, until when the film is half run the audience is jogging along with it at a fairly good gait, perfectly content with the measure of humor ladled out to it and still keen with anticipation over what is to come.

In the remaining three reels it is a case of "let 'er run wide open" with the result that, at the climax, everything is at high voltage, the air is alive with mirth-producing electrons and the audience is in a state of uncontrolled convulsion. Anyhow, this was the goal

sought while the film was in course of production; speed and humor being the dominating factors.

The idea of constantly increasing speed in film-comedies is not a new one. All comedies should commence in an easy manner and without the fanfare of trumpets. No modern audience will stand for a man shooting off a bomb from the proscenium immediately after the first curtain-raise. The audience is in no psychic or physical condition to applaud the noise. There should be a constant application of the current of humor right from the start, with nothing injected to disturb the nervous equilibrium of an audience.

When an audience is keyed up to the desired receptive mood, then all the thunder may be turned on without fear of serious consequences. This is the psychology of modern stage and screen humor. It is a hard and set rule with successful producers who will change it no more than a magazine will supplant the pretty girl on the cover. The public prefers the pretty girl, so why bore it with something "just as good?"

Though speed is an essential to the successful comedy there are other elements which must receive due consideration, among them the players themselves. You may term the average film-comedian a mere automaton, wantonly abused at times by inexorable directors, but such is not the case. He must be possessed of enough "sand" to do what he sets out to do, without wasting film and in a manner that will net him a credit mark for producing one laugh. He must have a post-graduate knowledge of the word "speed" and its discretionary use to film-comedy. These are matters the director can not tell him.

"Watch the laugh speedometer" is getting to be one of the most oft-used studio expressions in comedy-land. The risibilities of an audience must be kept at high tension at all hazards. There is no such thing as a whimpering laugh. It must be a whole-souled, right-from-the-sides chuckle and not a weary affair parading under false pretenses.

The audience must chuckle from the start or the film will be a chuckle-less affair. Don't make too much mileage at the start but keep going well, and, above all things, don't get ahead of those receipt-builders out there in front. After the half-way station shall have been passed, get a severe attack of speed-phobia and never let up until the climax.

This is one side of successful comedy and a very important one, without which a film would have a very mediocre run indeed.



HOWARD ESTABROOK.

In Metro's Current Feature, "Four Feathers."

"DAUGHTER OF HEAVEN"

Spectacular Liebler Play Being Filmed by World Film, with Clara Kimball Young

"The Daughter of Heaven," the spectacular play of Oriental atmosphere, presented a few years ago at the Century Theater by the Lieblers, is to be placed on the screen. World Film is staging the adaptation and Clara Kimball Young will be seen in the role created by Viola Allen. Monsieur Capellani, the producer of "Les Misérables," is staging the production.

Playgoers will remember "The Daughter of Heaven," which was presented by the Lieblers on an unusually elaborate scale. Though winning unstinted praise as a spectacle, the play had but a fair lease of life in New York and proved too costly a production to be produced on the road, except in large cities for extended runs. It abounds in picture possibilities, and Miss Young's role provides great opportunities.

OFFICIAL WAR PICTURES

Pathe Showing First Approved Views Received from France

Pathe has received the first installments of the official war pictures, which have been approved and censored by the French military authorities and edited by the French Cinematograph Chamber of Commerce. The co-operation with the French authorities has been secured with the object of insuring as wide a circulation as possible. Pathe reports great interest among exhibitors over these "war specials," which are shown in conjunction with the Pathe News.

The first pictures received showed Lord Kitchener, General Joffre, President Poincaré, Marshal French and Minister of War Millerand in conference—the first time that such a number of celebrities have been shown together in a war film. Others picture the French Army in their new "invisible" gray uniforms, which are taking the place of the well-known red trousers and blue coats.

BILLY VAN PRODUCING FILMS

Billy B. Van is to produce a series of motion pictures this summer at his estate in New Hampshire, the series presenting Billy Van and the Beaumont Sisters. A company of twenty players and a director will go to Lake Sunapee, N. H.

TROUBLE BREWING IN RANKS OF MUTUAL?

The month of August, which sees the end of the New York Motion Picture Corporation's contract with the Mutual Corporation, is also likely to see some exciting days before the contract is renewed. It is even likely that the clash of interests between the Kessel and Bauman organization and the Mutual will result in the withdrawing of the New York Motion Picture's productions from the Mutual programme.

The enormously increasing cost of the New York Company's productions is said to be at the seat of the trouble. With over a score of famous stage stars under contract, and the productions becoming more and more elaborate, it has been found impossible to secure a satisfactory return on the pictures through the present marketing arrangement.

Instead of curtailing expenditures to bring them into proportion with the returns through the Mutual the plan of the Kessel and Bauman organization is to continue the pace of improvement, and, if necessary, seek

other distributing channels in order to make the increased outlay profitable. It depends on whether the Mutual Corporation will see the advisability of meeting the New York Company's terms in order to hold the productions on the programme. August will tell the tale.

This exclusive news is presented on unquestioned authority, though it is not possible at the present moment to secure a statement from the officials of either of the companies involved. The present period is that of the calm that precedes the storm while both sides are awaiting the August meeting. For the time being it also seems that the affairs of the Fulton Feature Film Company are in abeyance. This firm, the organization of which was exclusively announced in *The Misanthrope* a month ago, represents interests in both the Mutual and New York companies, and it is believed that it will play an important part in the events happening on Twenty-third Street in the next few weeks.

HAZEL DAWN'S DECISION

Abandons Stage to Devote All of Her Time to Work Before the Camera

Hazel Dawn, who within the last few months has achieved popularity on the screen, equaling her vogue on the stage, now announces that she has permanently abandoned the stage to devote all of her time to the silent drama. Miss Dawn, whose previous appearances on the screen have been in Famous Players features, will continue under that banner, an elaborate series of productions being planned for the star.

Among the productions being secured for Miss Dawn are "The Fatal Card," in which she will co-star with John Mason, and "Clarissa," based on Ronald MacDonald's story. Miss Dawn has been seen in "The Debutante," and "One of Our Girls," under the Famous Players trade mark.

FIRE DESTROYS PLANT

Toronto Film Studio and Plant, Just Starting Renewed Activity, Is Lost

Toronto (Special).—The studio and plant of the Bruery Feature Film Company, Swansea, was entirely wiped out by a blaze here last week, the damage being estimated at about \$100,000. The plant was owned by a company controlled by J. P. Bruery, of Philadelphia; E. H. Robins, an actor, and J. P. MacDonald, of this city. Harry Mainhall, of New York, manager of the plant, was in that city at the time of the fire engaging players to start work on a big feature.

Philip Hahn and Ethel Kaufmann, players who had already started work on the new picture, lost all their effects in the fire. The negative of the Johnson-Willard fight picture being shown throughout Canada was saved from the safe.

SCREEN "OUR BOARDING HOUSE"

Leonard Grover's well-known play, "Our Boarding House," was last week sold to the Universal Company, Frank L. Goodwin, the broker, acting for the owner, Charles Steadman. This is the play that did much to make the fame of William H. Crane and Stuart Robson as comedians, and put "Len" Grover on the map as a dramatist.

CAN THEY KEEP IT UP? *

FILM "VIA WIRELESS"

George Fitzmaurice Returns to Pathe to Stage Spectacular Stage Success

George Fitzmaurice, formerly Pathe scenario editor, and later a director for that company, has returned to the scene of his first motion-picture work. He will film one of the first of a long line of popular novels and plays which have been bought by Pathe for picturization—the famous play "Via Wireless," which had a remarkably successful run on the New York stage, and later for two years on the road. The original New York production will be remembered as a "thriller" from start to finish, and was played by Edwin Arden (now with Pathe), Muriel Starr and John Minton. It was written by Winchell Smith and Paul Armstrong. Among the striking scenes are an iron foundry casting a gun, wireless rooms on battleships, and the blowing up of a steam yacht at sea.

Director Fitzmaurice left Pathe at the outbreak of the European War, and since then has been a Kieles director with such pictures as "Stone Thief," "The Commuters," and "The Battle" to his credit. He made two very successful pictures for Pathe, "The Quest of the Sacred Gem" and "The Bomb Boy."

MORE N. Y. M. P. STARS

Katherine Kaelred and Orrin Johnson Signed to Appear in Ince Screen Productions

Stage stars continue to flock to the New York Motion Picture Company's studios, Katherine Kaelred and Orrin Johnson being the latest additions to be announced. Mr. Johnson is expected to arrive at the Santa Monica studios within the next six weeks, while Miss Kaelred will not start work in the films until three or four weeks later.

The appearance, under Thomas Ince's direction, will mark Miss Kaelred's screen debut, while Orrin Johnson has been seen with success in one production. Miss Kaelred will probably be best remembered for her appearance in support of Robert Hilliard in "A Fool There Was." Mr. Johnson scored particularly well as the priest in John Halleck Reid's drama, "The Confession," and as the tired business man in James Forbes' "The Commuters."

In addition to Miss Kaelred and Mr. Johnson the other legitimate stars who are now under contract with the N. Y. M. P. forces are Willard Mack, Frank Keenan, Freely Shattuck, Julia Dean, Jane Grey, Lewis S. Stone, Dustin Farnum, Forrest Winstan, H. E. Warner, and Henry Woodruff. In addition there are William B. Hart, Beaulieu Harriscott, and others who have become fixtures at Inceville.

SURPRISE FOR C. H. PIERCE

On Friday evening, June 4, several intimate friends of Mr. and Mrs. Carl H. Pierce, Bosworth's special representative, tendered this couple a pleasant surprise in honor of their fifteenth wedding anniversary. Mr. and Mrs. Pierce were lured to Heisenweber's, where a party of friends greeted them with congratulations. After dinner a flowery speech by Julian M. Solomon, Jr., disclosed another surprise in the presentation of a pair of handsome silver candlesticks appropriately engraved.

Dancing and merry making lasted well into the wee sma' hours of the next day. Those present were Mr. and Mrs. Tom Wiley, Mr. and Mrs. Jack Lakin, Jeanette Ehrenberg, Julian M. Solomon, Jr., Leah Beluck, George K. Henten, Margaret Ganas, and Pets J. Schmid.

Laura Sawyer, who was featured in the early Dreda productions, has just finished her contract with the Dreda Company. Miss Sawyer is well known for her connection with the Famous Players, where she appeared in "A Daughter of the Hills," "Chelsea 7750," and "A Woman's Triumph."

CAN THEY KEEP IT UP? *



INTERESTING NAVAL SCENES FROM LUBIN'S THREE-REEL DRAMA, "THE INSURRECTION," STAGED BY GEORGE TERWILLIGER. RELEASED JUNE 10.
"Retrieving" a Torpedo on a United States Destroyer. United States Coast Artillerymen Planting Submarine Mines.



ANNA LAUGHLIN, NICHOLAS DUNAWAY, AND HUGHIE MACK IN "MEET ME AT SEVEN," CURRENT VITAPHONE THEATER ATTRACTION.

THAT CARTOON SUIT

J. R. Bray Issues a Statement Concerning Criticism of the Suit to Protect His Patents on Animated Pictures

Comment aroused by reason of the suit started by J. R. Bray, maker of the Pathe-Bray cartoons, against other cartoonists alleging infringement of patents, has caused Mr. Bray to issue a statement outlining his position. In the answer to the suit the claim is made that Mr. Bray's patent should not have been granted, since his process is the same as that previously used by Winsor McCay. In a recent article one writer criticising Mr. Bray for attempting to corner the market on animated cartoon field. When Mr. Bray's attention was called to the article he said that the writer was laboring under a false impression.

"I am not endeavoring to corner the market for animated cartoons," said Mr. Bray, "nor am I desirous of keeping any artist or cartoonist of ability out of the field. The idea of making drawings that move was not original with Mr. McCay. Animated cartoons had been produced in Paris by Pathe Freres several years before Mr. McCay made his first film, and moving drawings of a very simple and crude type had been produced long before that in the form of toys, called 'The Wheel of Life,' and other novelties. However, either these cartoons were so crude or the method of producing them were so tedious, complicated, and expensive as to render them impractical commercially.

"I have invented methods of simplifying the work so as to make the animated cartoon commercially practical. I have just had a second patent granted which

embodies improvements and new features which greatly improve the quality and the effect of the animated cartoon. I have spent thousands of dollars and years of time developing the animated cartoon on a practical basis, and have just perfected a new improvement which we will have patented, which will simplify matters still more and bring the product to a still higher state of perfection. Instead of spending six months on one film, we are now producing at the rate of several a week. None of these methods were ever used by Mr. McCay or anybody else prior to ourselves. We have a large and well organized staff, and have laid our plans for the development of this business on a tremendous scale. We do not want to limit the field to a few artists, but want the work of all the best men obtainable. We plan to protect the quality and hold up the price to a level that will give the artist what his work is really worth. Our plan is co-operative. The average artist, humorist or otherwise is not a business man, and has in most cases received a very small proportion of the returns his talent has produced. It is our plan that under our co-operative system all cartoonists of ability who are able to do high-class animated cartoons shall be able to take advantage of our patented processes, thereby saving a vast amount of work for themselves and get a higher rate than if they attempt to produce the cartoons independently. Furthermore, all of the artists co-operating with us are advertised extensively and given full credit for their work."

RUTH STONEHOUSE A HEROINE

CHATTANOOGA, TENN. (Special).—It was fire stuff—and a dead waste. Ruth Stonehouse, of the Essanay Company, lovely in her midnight lingerie, framed in the blazing window of a burning hotel, clasping in her arms the child of another woman. Blue and yellow flames leaping up all around the actress. A perilous journey down a slanting roof, a leap to the ground. Baby safe. Actress herself practically unhurt—and all a dead waste!

It was a dead waste for two reasons. First, because the cameraman, himself, was too badly hurt to turn the crank, and, second, because it all happened in the middle of the night, anyway.

PRaises PATHE SERIES

Officials of the Pathe Company are taking great pride in the following report on the "New Exploits of Elaine," sent out by E. V. Morrison, of the Managers' Screen Reports, which represents a number of feature theaters throughout the country. The report follows: "The Exploits of Elaine, Pathe. For reports on all episodes from No. 13 to date, see reports on any of the first twelve instalments. General excellence and unsurpassed popularity of this series renders unnecessary reports on individual instalments."

EDISONIANS AS LECTURERS

Two members of the Edison forces recently branched out as lecturers. Director Eugene Nowland addressing the New York Library Club on the motion picture in general and its educational possibilities, while Seiden Warner, of the Edison laboratory spoke to the students and professors at City College on the use of motion pictures in the study of plant and insect life. Edison pictures were used at both lectures.

ARTHUR JOHNSON RECOVERING

ATLANTIC CITY (Special).—Much to the satisfaction of his many friends and admirers it can now be said that Arthur V. Johnson, Lubin's star, is now well on his way to recovery after his recent nervous breakdown. On June 1, Mr. Johnson celebrated his thirty-ninth birthday by a merry meeting of old friends, including Billie Reeves, Johnny Doyle, and Billy Potter, of the Lubin Comedy Company; Herbert Brenon, of the Fox Corporation, and Siegmund Lubin, who made a special trip from Philadelphia for the occasion.

Mr. Johnson states that the Atlantic City atmosphere has put him in such good shape that he expects soon to be "back in the harness."

DECIDE OLD SUIT

A film suit growing out of events in the formation of the Motion Picture Sales Company in 1912, was settled last week when the New York courts decided in favor of Jules Brulatour in his attempt to collect a balance due from the Comet Film Company on raw stock sold. In its counter claim the Comet Company alleged that Brulatour had agreed to pay the defendant one-tenth of the net profits of the Animated Weekly, which was put out in 1912 by the Sales Company. Among the witnesses who appeared for the plaintiff were Ingvald C. Osa, Herbert Miles, Edwin Thanhouser, and Joseph W. Engel.

E. Auger, Southern division manager of the World Film, with offices in New Orleans, has been chosen president of the Film Trade Club, an organization of New Orleans exchange men.

CAN THEY KEEP IT UP? ♪

METRO PICTURES

D. A. ROLFE
DIRECTOR
THE EDITABLE /TAB/

CRIN JOHNSON

OLIVE WYNNDHAM

"FIGHTING BOB"

BRANCHES CIRCLING AMERICA

METRO PICTURES CORPORATION
1328 BROADWAY NEW YORK CITY

FARRAR OFF TO COAST

Star Leaves for Lasky Hollywood Studios in a Shower of Flowers and Good Wishes

Geraldine Farrar, of the Metropolitan Opera company, accompanied by a party of personal friends and an imposing retinue of business managers and maids, and even her personal hair-dresser, departed at noon Monday for the Lasky studios in Hollywood, Cal., where she is to devote eight weeks to posing for special feature photographs to be produced by the Lasky Company. Miss Farrar and her party occupied the private Pullman, Superb, and the start was made from the Jersey City terminal of the Lehigh Valley Railroad.

The Farrar party will arrive in Los Angeles at 2.30 on Friday afternoon. She will be met by Jesse L. Lasky, Samuel Goldfish, Cecil B. De Mille, and the other Lasky officials, together with the mayor of Los Angeles and a deputation from the Chamber of Commerce.

The scene at the Lehigh Station Monday was one not soon to be forgotten. The rear platform of the special car had been decorated with literally hundreds of roses sent by various admirers and friends. Miss Farrar's party included her father and mother, Mr. and Mrs. Sydney Farrar; her personal manager, Morris (Jest) and Mrs. Jest; Mrs. David Belasco, Frank Connors, James Sullivan, and Will A. Page. Among the servants were three maids, a Southern "mammy" cook, and the most expert of the hair-dressers from the Fifth Avenue establishment which Miss Farrar patronizes.

Arthur S. Friend, secretary of the Lasky Company, and Mrs. Friend represented the company at the going away of the most famous star ever engaged for the photoplay work. The platform at the railway station was crowded with friends of the prima donna, who had come to say goodbye, among them Maurice Farkas, Madame Josephine Jacoby, Mrs. Alf Hayman, and Charles Ellis. One of the most elaborate bunches of flowers was from Dr. Karl Muck, the director of the Boston Symphony Orchestra.

Miss Farrar's first vehicle will be a dramatic version of "Carmen," the opera in which she has created her greatest sensation of the past season.

ZUKOR ON WAY TO COAST

Adolph Zukor, president of the Famous Players Film Company, left New York, last week, for the Pacific Coast. The film executive was accompanied by his family and expects to spend several weeks in California. It is said that the visit portends unusual activity on the part of the Famous Players in California, including the possible purchase of a large plot of ground and erection of a thoroughly modern studio. The

war in Europe, which has temporarily postponed the plans of producing several Famous Players' features abroad, has much to do with the decision to branch out in California. Another reason, is the success achieved in filming the recent Mary Pickford subjects in the Coast scenery.

CONVENTION SEASON ON

The convention season is set in motion this week by the exhibitors of the Keystone State, who are holding their annual meeting in Reading, the home of one of the most enterprising locals in the country. Ben Herr, who is president of the Pennsylvania League, also heads the Reading branch, and the activity of both the State and local organizations is a tribute to the energetic president. A programme that holds much of interest to exhibitors has been arranged for the Reading convention, which is held the first three days of this week. In addition to the strictly business side of the meeting—and we have Ben Herr's word for it that real business would be the business—a schedule of entertainment will be arranged. A schedule of entertainment was on tap. All of the manufacturers gave able support to the League, while the local Chamber of Commerce was also a valuable ally.

Following the Keystone State's convention, the other State bodies will rapidly fall into line, and the next few weeks will see a number of meetings, culminating in the event of the year, the National Convention of the League at San Francisco. Due to the combined attraction of the League convention and the Panama-Pacific Exposition, the attendance of exhibitors this year promises to be the greatest on record. Under President Pearce's energetic leadership, plans are being made to secure the exhibitors' convention a success surpassing that of previous years. The co-operation of the Panama Exposition officials has also been extended to the exhibitors in full measure.

PAVLOVA ON SCREEN

Madame Pavlova's twinkling toes are to be seen on the motion picture screen. The danceress last week signed a contract to appear in a Universal feature, and will start for the Coast this week. The production will be staged at Universal City.

MARGUERITE CLARK VEHICLE

The Famous Players Film Company has secured "Molly Make-Believe," Thomas Alcott's novel, to present Marguerite Clark in her next screen appearance. The story offers Miss Clark a picturesque role in the title part.

CAN THEY KEEP IT UP? ♪

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—The film situation is on the jump. The market is here one day and there another, but none of the exhibitors' doings can outpace those of the studios themselves. Directors and stars are hopping from one place to another with incredible swiftness, and no directory can keep track of them.

The feature situation in Los Angeles has shifted. The coming of the Vitaphone-Lubin-Selig-Essanay programme of production created quite an upheaval. The very first surprise was the fact that the first releases did not alight at Cluse's Auditorium. It seems that a very vigorous young exhibitor, Tally by name, "saw it first." In consequence, the line outside awaiting admission to the big feature productions leads to the spacious doorways of Mr. Tally's beautiful Alhambra Theater, located on Hill Street, near Seventh.

The V-L-S-E programme opened at the Alhambra with "Granstar," by the Essanay, with "The Goddess" as an added attraction. The big, modern theater was crowded daily, as well as during the evenings. Now "The Carpet from Bagdad" (Selig), is "turning them away" from the Alhambra. This feature secured unusual advertising. During a great political demonstration on the down town streets two nights before "The Carpet from Bagdad" opened, Mr. Tally impressed a caravan of Selig camels into service and sent them through the streets, in the parade, each carrying large banners announcing the coming of the feature.

The feature situation is looking up throughout the city and entire South. As an example, Miller's very beautiful and modern theater was trying to starve to death with programme matter when along came the big feature and brought the crowds. Smaller exhibitors have caught the spirit, and now the feature, no matter how large, is booked ahead for months, if it has any drawing power.

Changes in film ranks still continue. Allan Dwan, directing Mary Pickford for the Famous Players, started the fresh flood-tide by signing with the Fox people at a very gassy salary. The figures give one the headache. Then J. P. MacGowan and Helen Holmes, creators of Kalem railroad dramas, withdrew. Next, Oscar Apfel, Lasky director, and R. A. Walsh, who was putting them on for the Mutual, signed with the Fox agent here.

The greatest shock of all was the resignation of Tony O'Sullivan, who has directed for the Biograph since the Revolutionary War, and whose gentle voice has wrecked more concrete structures than the mild action of dynamite. It was rumored that Mr. O'Sullivan frequently went into the boss' office and signed up with the Biograph for life, the repetition being merely to prove that he meant it. And now Tony has coolly flown the coop, leaving Claire McDowell, the only stage pioneer remaining at that studio.

While Manager A. A. Kaufman is alleging that the Famous Players Company here may go back to New York and, again, may not, little Mary Pickford declares that she is going. She says she is to play three pictures back there before returning to balmy, breezy Southern California. President Zukor is due here soon and will decide upon some of the future plans himself, it is stated.

William Christy Cabanne, the remarkable feature director of the Griffith-Mutual studio here, has "arrived," but not simultaneously. He has been putting over the unusual productions for a long time, but exchange, exhibitor, and the billposter now are announcing his name in flaming letters.

During the final scenes of her first pic-

ture here Gene Gauntier was taken ill and was forced to call in a physician at her Hollywood home. She cannot work for a week, it is reported.

Hasel Buchman has returned to the Universal after an absence of eight months. She is working for Jacques Jaccard.

The Lyons family is growing. Sister Anna is expected soon. Eddie and Harry are here, but, being delicately constituted, have to eat at the down town cafes. If Sister Anna is a good cook, all will be well. Hollis S. Sturgeon, feature director of the Vitaphone, is a swell philanthropist. He has backed more losing games than any tender-hearted gink on the entire Coast. Any one with a hard luck story can set up in business on Sturgeon capital merely by shedding a furtive tear. For example, Sturgeon listened to a tale of woe from an aged Mexican, at Santa Monica. The director put him in the chicken business. But the Mexican's numerous offspring ate up the chickens as fast as they were raised and the corporation went broke. Then he conceived a brilliant idea. He backed his weepful protegee in the rabbit business. Guinea pigs have nothing on rabbits for multiplying. Rabbits boiled out of those huts. But the little Mexicans boiled all the young rabbits and again disaster attends the Sturgeon venture. And this is but one of the sine philanthropical shipwrecks which Brother Hollis has backed in the past year.

The Los Angeles Record put out a film special a few days ago, a very lively number. But the leading article, with whooping headlines and illustrations, breathlessly explained how actors of a local studio actually would enter the arena with animals during the taking of pictures.

Harry P. Caulfield, who is manager, temporarily at least, of the Universal on the West Coast, has been connected with the big corporation since its earliest days. He has proven one of the real factors of the organization and was auditor here before taking his present position. George A. Magie, who came out to take general charge two months ago, is needed for the exchange end of the business, according to officials. Mr. Magie is one of the leading exchange men of the country. While here he put many new stars at work and much activity into Universal ranks.

Fathe Lehrman is heaping coals of fire on Chief of Police Sebastian's head. Lehrman was arrested and locked up in a horrid cell for a long time because he would speed. It looked like a jail term for him, but he squeaked out after much effort and cost. Now he has played the chief in a picture which batters Sebastian.

Isidore Bernstein's New York interviews recall a very unusual one at San Diego while the former Universal manager was there looking over sights. The article gave Bernstein credit for superintending the production of "The Clansman," "The Spoilers," and various other recent features. Those reporters are very careless fellows. Ernest Shipman accompanied Mr. Bernstein on the San Diego trip.

Santa Barbara society gave a brilliant ball to the motion picture people of the Film Club there on Friday evening. The reception was held in the beautiful palm room of Hotel Potter, where millionaires looked upon the beauty and manliness of the film ranks.

Mary Garden's manager, Charles R. Baker, says that his fair star refused \$100,000 to appear in a film production of "Salome," her favorite play. What an opportunity it would have been to have introduced warbled sub-titles.

Winsome Pauline Bush lead the grand march at the big Static Club ball, when screen stars and leaders of the film business enjoyed themselves to the utmost. When this organization starts anything, the finish is assured.

Following the Kriterion blow-up, Samuel Strasburger, of New York, recently appointed receiver, is expected in Los Angeles soon to look over company affairs here. He will find them in poor shape. With Organizer Aubrey N. Kennedy still missing from his Los Angeles headquarters, there remains nothing but chaos. A deputy sheriff sold Kennedy's local exchange, but realized nothing for creditors. Dr. Elmer J. Boeske, twice mayor of Santa Barbara, admits he lost \$25,000 in the Santa Barbara Motion Picture Company, a Kennedy concern. Another Kriterion studio, the Crown City, is out \$24,000, it is claimed, while numerous employees, cafe men, and merchants vainly are looking for money due.

Pauline Bush, now Mrs. Allan Dwan, will not join the Fox Company when her husband goes East for that concern. Mrs. Dwan will remain as a Universal star. Mr. Dwan expects to return in the Fall when the Fox people open a studio here.

W. E. Mair, a Philadelphia newspaper man and feature writer, is here grinding out sparkling comedies for Al. Christie's Nestor comedy companies. Mair is making quite a hit.

No wonder Charley Chaplin's hat doesn't fit. A firm has sued him for \$50,000 because another manufacturer also is putting out Chaplin statuettes. The intimation sure is flattering.

James Robbins and his Charley Chaplin company, together with two other Essanay troupes, have removed to the studio recently occupied by the Rolfe people, at 651 Fair View Avenue. But no calling days seem to have been arranged for correspondents.

(Continued on page 34.)

K A L E M COMPANY

THE MISSING MAN

A Two-Act Modern Drama

Who was "Lord Waymouth"? Was he the nobleman he claimed to be—or Burke, fugitive from justice? The startling manner in which he meets his death, solves the mystery.

Released Monday, June 21st Strong scenes on the 1, 3 & 6-sheet, 4-color Lithographs

IN HIGH SOCIETY

A "HAM" Comedy. If Ham hadn't been so flirtatiously inclined, he and Bud might have succeeded in achieving success as society burglars. A sure-fire laugh producer.

Released Tuesday, June 23d 1 & 3-sheet 4-color Lithographs for all "HAM" Comedies

THE VIVISECTIONIST

A Two-Act Story Based on an Important Subject

The publicity accorded the subject of vivisection by the newspapers, makes this a decided attraction. The raid which saves the human victim of the vivisectionist's experiments comes as the climax of a wonderfully exciting story.

Released Wednesday, June 25d Striking 1, 3 & 6-sheet 4-color Lithographs

"HONOR THY FATHER—"

An All-Star Cast in a Three-Act Modern Drama

The son's ingratitude towards the parents who had given their all to insure his success and the events which open his eyes to his baseness, all this with heart interest!

Released Friday, June 25th Special 1, 3 & 6-sheet, 4-color Lithographs

IN DANGER'S PATH

An Episode of the

HAZARDS OF HELEN

Railroad Series

Locked in a blazing box car; captured by crooks; menaced by the huge turntable, these are the incidents which make this the most exciting episode of the series.

Released Saturday, June 26th Business-bringing 1 & 3-sheet 4-color Lithographs

235-39 W. 23d Street, New York

LUBIN

A GREAT SERIAL, "ROAD O' STRIFE," 15 PARTS, BY EMMETT CAMPBELL HALL

Monday, June 7th

ROAD O' STRIFE No. 1
"THE UNSPARING SWORD"
One Reel Drama
CRANE WILBUR and
MARY CHARLESON, featured

Tuesday, June 8th

"HE'S A BEAR"
One Reel Comedy
PAT ROONEY and
MARION BENT, featured

Wednesday, June 9th

"TAP! TAP! TAP!"
Two Reel Drama
Featuring L. C. SHUMWAY

Thursday, June 10th

"COURAGE AND THE MAN"
Three Reel Drama
EDGAR JONES and JUSTINA HUFF, featured

Friday, June 11th

"THE CORNET"
One Reel Drama
ARTHUR JOHNSON and
LOTTIE BRISCOE, featured

Saturday, June 12th

"NEARLY A PRIZE FIGHTER"
One Reel Farce Comedy
Featuring (of course), BILLIE REEVES

Multiple Reel Masterpieces Ready and About to Be Released
"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Comedy Drama by Cecil Raleigh Direction Barry O'Neil Supported by George Soule Spencer

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by Shannon Pitt Direction Romaine Fielding

"THE DISTRICT ATTORNEY" With George Soule Spencer and
Drama by Charles Klein and Harrison Gray Fiske Direction Barry O'Neil Dorothy Bernard

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by George Ade Direction Barry O'Neil

"THE EVANGELIST" With GLADYS HANSON Supported by
Powerful Drama by Sir Henry Arthur Jones Direction Barry O'Neil George Soule Spencer

"THE CLIMBERS" With GLADYS HANSON Supported by
Drama by Clyde Fitch Direction Barry O'Neil George Soule Spencer

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and
Drama by Cecil Raleigh Direction Barry O'Neil George Soule Spencer

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama Direction Romaine Fielding

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BILLIE REEVES MEANS BIG BOX OFFICE RECEIPTS for you because he is unquestionably the greatest of all comedy actors, acrobats and pantomimists. **BILLIE REEVES**, who made the entire world laugh in "A Night In An English Music Hall" is now being featured with HIS ENTIRE COMPANY EVERY WEEK IN LUBIN SINGLE REEL COMEDIES.

Positively the most comical films ever made. Full of action and side-splitting incidents. Like all LUBIN COMEDIES, these will pack your house whenever they are shown.

Book BILLIE REEVES for

**Lubin's Popular
One Reel Comedies**

"THE SUBSTITUTE"

RELEASED SATURDAY, MAY 15

"THE CLUB MAN"

RELEASED SATURDAY, MAY 22

"OUT FOR A STROLL"

RELEASED SATURDAY, MAY 29

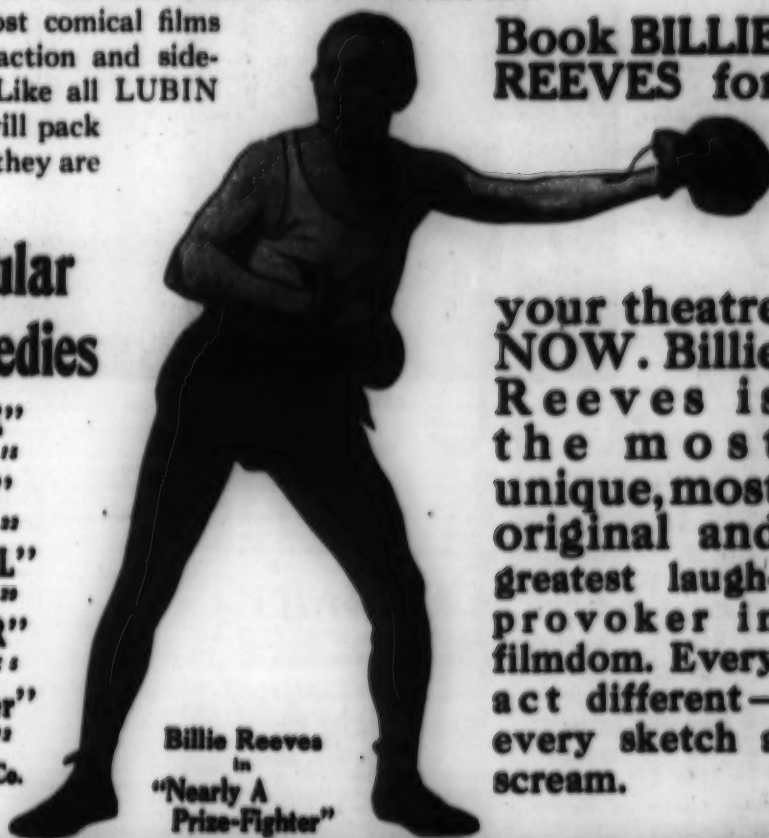
"THE NEW BUTLER"

RELEASED SATURDAY, JUNE 5

"Nearly A Prize Fighter"

RELEASED SATURDAY, JUNE 12

Released Through General Film Co.



Billie Reeves
in
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Prize-Fighter"

your theatre
NOW. Billie
Reeves is
the most
unique, most
original and
greatest laugh-
provoker in
filmdom. Every
act different—
every sketch a
scream.



LUBIN

Philadelphia.



FEATURE FILMS OF THE WEEK

"The Sporting Duchess" Given Elaborate Production by Lubin—Edison Has Superb Three Part Drama in "Tragedy of the Crystal Globe"—"The Millionaire Baby"—"Little Miss Brown" Pleasing Comedy

"THE SPORTING DUCHESS"

Six-Part Adaptation of Cecil Raleigh's Melodrama, Produced by Harry O'Neill for the Lubin Company, and Released on the V-L-S-E Service.

The Sporting Duchess Rose Coghlan
Muriel Ethel Clayton
Vivian Darville Rosetta Brice
Annette Donnelly Frankie Mann
Mrs. Donnelly Florence Williams
Colonel Donnelly Charles Brandt
Mary Aymer Ruth Bryan
Mr. Aymer James Daly
Lord Desborough George Soule Spencer
Captain Mostyn Ferdinand Tidmarsh
Rupert Lee Joseph Kaufman
Dick Hammond Clarence Elmer
Dr. Streetfield Alan Quian
Harold Brooks McCloskey

"The Sporting Duchess" is Drury Lane, and Drury Lane, the experts have agreed, is eminently suited to screen presentation. Drury Lane's virtue is its love of action, and "The Sporting Duchess" possesses its full measure of this virtue. There is never a moment when there is not "something doing"; when the characters are not caught in a whirl of uncertainty, and when the story is not moving rapidly forward to a certain definite end. No one bothers to note that the end is always foreseen, or that the means of bringing it about are not natural. We are entirely satisfied to praise Drury Lane playwrights for their ability to weave intricate plots without asking of them the superhuman skill necessary to untie the knot without recourse to scissors. Harry O'Neill's production of "The Sporting Duchess" meets fully every possible demand. He has succeeded admirably in creating the English atmosphere, the spacious interior settings being especially remarkable for their combination of elaborateness with good taste. The director has made the most of his dramatic moments, and they are frequent, while the tempo of the production is nicely gauged and the construction smooth. The players are here seen in roles for which they are suited; and on such an occasion they form a stock company equal to any. The featured star, Rose Coghlan, is welcome in a not very exacting role. Ethel Clayton bears the brunt of the picture's action in her usual capable manner. Rosetta Brice, Ferdinand Tidmarsh, and George Soule Spencer have important parts, which are well handled. Joseph Kaufman, Ruth Bryan, and Clarence Elmer have less to do, but do it well. The minor roles were equally well taken care of.

Retelling the plot of a Cecil Raleigh melodrama seems a futile occupation. Perhaps it will suffice to give the ingredients of the plot and let the reader draw his own conclusions as to the complications. There are the rival army officers, Desborough and Mostyn, in love with Muriel. Mostyn, the unfortunate suitor, becomes the villain of the plot, conspiring with the adventuress, Vivian, to wreck Desborough's married happiness. Of course, they almost succeed; but, when all seems lost, events are finally straightened out. Then there are the events which center about the running of the Derby and the victory of Clifton, originally Desborough's property, but later purchased by the Sporting Duchess to keep it out of Mostyn's hands. The race scenes form a fitting climax to the picture.

There is a multiplicity of sub-titles, many of them called for to explain the complex plot, but most of them absolutely unnecessary, and even injurious, in that they often anticipate the action, placing the players under a great handicap. This is a minor point, however, in a story abounding in the elements of popularity and staged in an admirable manner.

"THE TRAGEDY OF THE CRYSTAL GLOBE"

A Three-Part Poetic Drama Adapted from the Story by Mrs. Wilson Woodrow. Featuring Mabel Trunnelle and Bigelow Cooper. Staged Under the Direction of Richard Ridgely for the Edison Company for Release July 2.

Mrs. Norris Mabel Trunnelle
Countess Lola Mabel Trunnelle
Princess Fara Mabel Trunnelle
Pasha's Favorite Mabel Trunnelle
Paul Devine Robert Connors
Munster Mansur Robert Connors
Count Orsino Bigelow Cooper
Otto Bigelow Cooper
Count Marco George Wright
Pasha Herbert Prior
King Warbeck Charles Sutton
A Byzantine King Carlton King
Aminta Nellie Grant

This one picture is enough to place Richard Ridgely in the coveted and limited class of good directors, for he has produced a picture that is the epitome of artistic perfection. From a purely picture standpoint, the creation and production of that which is pleasing to the eye, it is hard to conceive how he could have improved upon this picture. It is art, art in all the larger conception of that word. It is as pleasing to look at, as wandering through a great museum, where the best productions of past and present masters are displayed for the delectation of the eye. It is a truly great picture. He has taken a difficult subject and handled it in the manner of a master. Mr. Ridgely has that rare quality known as a picture eye, and given the proper opportunity he will go far in advancing the art of motion picture photography.

CAN THEY KEEP IT UP? ..

The story written by Mrs. Wilson Woodrow has for its theme the theory of reincarnation, and the picture is composed of the four illicit loves of the hero and heroine, shown through four succeeding centuries. Because they were illicit, each and every love episode of this sinning pair ended in a tragedy, until in the end, the man, who was always the tempter, dies by his own hand, and the girl goes on to her first legitimate love and happiness. The author made a mistake in not bringing out the contrast between the illegitimate and the legitimate love in a stronger and more convincing manner, for it is in this that the whole theory of reincarnation has its strength, that right living is rewarded and wrong living is punished in the succeeding lives.

The acting throughout was most ably handled by a strong and well-selected cast. Mabelle Trunnelle and Bigelow Cooper naturally were the centers of interest, and well deserved the interest that was centered upon them. It is no easy thing to make love in four different characters, and not become monotonous, yet they succeeded in a manner that can only be appreciated by seeing the picture. To attempt to describe the settings, both exterior and interior would be as futile as painting the lily or gilding refined gold, and one is forced to



MARY PICKFORD IN "THE DAWN OF A TOMORROW." The Current Famous Players' Release on the Paramount Program.

"THE MILLIONAIRE BABY"

Six-Part Feature, Adapted from Anna Katherine Green's Story, and Produced by the Selig Company and Released Through the V-L-S-E Service.

Philo Oompaugh Frederick Hand
Marion Oompaugh Mrs. A. C. Marston
Valeria Carew Grace Darmond
Justin Carew Harry Metayer
Dr. Fool John Charles
Gwendolyn Charlotte Stevens

Whatever popularity "The Millionaire Baby" achieves will be won by the appeal of a pretty, clever child rather than by the atmosphere of mystery one would naturally expect in an Anna Katherine Green story. The child appears early and is seen often; she is vivacious and carries our sympathy. The mystery is very, very late in appearing. It isn't very deep mystery, and we really can't become very flustered over its outcome. There are those who will like "The Millionaire Baby," however, especially since the production is up to the usual careful and artistic Selig standard.

The story, for one thing, is narration rather than drama, but perhaps its greatest fault is the fact that the characters, with the exception of Valeria, the former queen of burlesque, and the child, are not calculated to appeal to our sympathies. Harry Metayer is featured, but the role offers little, and in addition, is that of a cad who deserts his wife at the critical moment of her life. Mrs. A. C. Marston is the woman of wealth, who purchases the actress's baby to deceive her husband and regain his fading love. Frederick Hand has the colorless part of the husband, John Charles is the unscrupulous physician who negotiates the purchase of the baby, and later seeks to blackmail the wealthy woman into returning it that he might sell it to the mother, now the possessor of riches.

The character has a modicum of color, and it is in good hands. We were amused, however, at the doctor's ability to wander, with equal ease and abandon, back stage and into the star's dressing-room, or about the rooms and grounds of a fashionable Lakeside residence. All doors were apparently open to Dr. Fool. Grace Darmond, who is pretty and pleasing, is limited in her methods of expressing varying emotions. Charlotte Stevens is the child, of whom we have already spoken.

To complete our story: The mystery is supposed to arise from the child's disappearance when events have indicated that any one of three or four characters had sufficiently strong motives to commit the deed. The solution shows that the wealthy woman hid the child away herself in order to forestall the blackmailing physician. But the latter has already informed the husband of the truth concerning the child's origin, and sorrowful explanations are due. The physician is killed in a fall from a balcony while scuffling with a detective, wealthy husband forgives his wife, and they embrace, wealthy actress forgives her deserting husband, and they embrace. All is well.

"LITTLE MISS BROWN"

A Four-Part Adaptation of Philip Bartholomae's Play of the Same Name Featuring



MARY PICKFORD IN "THE DAWN OF A TOMORROW." The Current Famous Players' Release on the Paramount Program.

Vivian Martin. Produced by William A. Brady Picture Plays, Incorporated, and Released on the World Film Corporation Program June 7.

Betty Brown Vivian Martin
Jane Oulton Jella
Justin Oulton Edward M. Kimball
Joseph Clews Crawford Kent
Robert Mason Chester Barnett
Mrs. Denison Ethel Lloyd
Richard Denison Charles Dickens
Night Clerk Ned A. Marks
Telephone Girl Jewel Hillman
Bellboy John Hines

Best described as a complex farce-comedy with a light intricate story, this four-part picture has many parts that are excruciatingly funny. The plot, though simple as to theme, is exceedingly intricate in the manner of its development, and it is really quite an effort to keep track of the multiplicity of characters and what they are trying to do. Betty Brown is a coquette of coquette, and while really in love with one man, flirts outrageously with another. She agrees to meet her lover at a hotel in another city, but for some reason he is delayed in keeping the appointment, and Betty, without money or friends, is forced to pose as a married woman, expecting to meet her husband in order to obtain a room for the night. Unluckily she has chosen for an assumed name the cognomen of a man and wife, who are really to meet at that hotel that night. A mystic mass of complications follow with many laughter-producing results, which are, of course, all straightened out in the end by the simple method of naturally entering into explanations.

Vivian Martin in the title-role is charming and vivacious throughout and a wholly delectable little person. She is quite the life of the whole production, and without her, or some one equally clever, the whole thing would fall flat. She was ably supported by a large, strong and competent cast. The photography and directions were capable. "Little Miss Brown" will prove highly diverting to those liking light, frivolous entertainment with a continual tickling of the risibles.

"THE MELTING POT"

Five-Part Adaptation of Israel Zangwill's Story Presented by the John Cort Film Corporation.

David Quixano Walter Whitehead
Vera Savand Valentine Grant

One must naturally look for great sympathy in handling a subject dealing with the Kishineff massacre and the topic of inter-marriage when the author is one of the leaders of Zionist thought among the Hebrews of to-day; whatever fault there is must be of a technical nature. The subject is a big one, tragic, appealing, and certainly stirring. It is our opinion that it will outweigh the charges that are to be made against the way it is produced.

For the benefit of the producing company, then, the photography in general was poor, not to say wretched in parts. The illumination was faint, and poor judgment is shown in the use of distance. There were innumerable changes from close-up to normal and distance that were altogether uncalled for.

The scenic portion was slightly better. There was one long built-up street representing the Jewish section of the town of Kishineff that did for what action transpired, splendidly. Then there were some exterior shots that did not fare so well. On the other hand, a few nice interiors served once more to enhance this feature of the production.

At least three reels are used in showing the massacre, now famous in history, its conception and its carrying out by military Russia. Whether it be true or not has little to do with the fact that it is all rather well done, that the mobs are large and well driven, and that it is quite realistic. We are concerned with the third of the remaining population that is sent to America, it including our young hero and the Gentile girl who has shown a humanity that rises above mere religion.

The part of the film in America breaks down, as a scenario, utterly. Suffice to say that the idea of the melting pot causes the boy and the girl to marry with the idea of wiping out all religions and races in their new-found country. The American flag, as trailer, evoked much enthusiasm.

"THE CLUTCH OF CIRCUMSTANCE"

Two-Reel Essayay Drama Released June 5. Eli Turner, shyster Edmund Cobb
Morrison, lawyer E. H. Calvert
Marie, of the mountains Lillian Drew
Rube, her father Jack Meredith
The Governor John Cosmar
Margaret, his daughter Betty Scott

The important reason why producers send their companies far afield is brought out by this picture which, at any rate, seems to be set in some different kind of mountain scenery. The value of a slightly different background in a tale that must necessarily, for paucity of plot material, be otherwise much the same, is most important. A new species of flora, a different stratum of rock, an altered conformation of ground, and what was true about Chicago is brightened in Wisconsin, or wherever they go. That the outdoor part has saved this production is positive.

Either an intimate acquaintance with the subject or a desire for too great a clarity has given rise to too minute explanation. It is presumable that those who go to the theater to-day have been many times before, and that by this time they know the convention of the celluloid so that it seems not unfair to credit them with a slight measure of imagination.

Yet it is not an uninteresting tale, where the shyster lawyer makes love to the girl and lifted the maid in the mountains who writes him useless letters. Later he finds use for her father in wishing to put his lawyer rival out of the way, in the mountains the girl overhears and determines to warn the rival, who, by the way, is also in love with the girl. In warning the man the girl accidentally kills the plotter, and for this the innocent man takes the blame. He is imprisoned and found guilty, and his father, the governor, will not pardon him.

However, a belated press notice of the conviction arrives in the mountains and the girl walks right into the governor's office and confesses, which causes both to be pardoned. The cast was rather effective, E. H. Calvert, as usual, having lost none of his popularity and ability.

The Missing Man (Kalem, June 21).—A strong story forms the basis for this thrilling, exciting two-part melodrama featuring Elizabeth Baird and Fred Church. A detective traces a criminal to a small town in Arizona, where it is discovered he is planning a hold-up of the through express. Betty, a telegraph operator, overhears the plot while out riding, and, climbing a telegraph pole, seizes the wire, and flashes a warning to her sweetheart at the railroad station. One of the band sees her as she is attempting to escape, and pulling his gun, shoots her. Just as she is crossing the track, she falls across the rails. The sweetheart, with the sheriff and his posse, rides to capture the band, and arrive just as the express, at lightning speed, is about to grind Betty to pieces. Swinging his lariat, the sweetheart makes a cast, the loop falls about her shoulders, and she is pulled to safety as the train flies past. In the meantime the detective has cornered the criminal in his room in the hotel, and in the light that follows, the bandster gives way, and the desperado falls to his death several stories below. E.

CAN THEY KEEP IT UP? ..

HERE AND THERE



"HOPP" HADLEY.

"Hopp" Hadley, publicity manager for the United Programme and possessor of the face that adorns the top of this column, reports standing room only at his new Yonkers airdome. "Hopp," whose dignified cognomen is Samuel Hopkins Hadley, makes the journey from Forty-sixth Street every night in his new car.

"Joe" Brandt, manager of Universal's home office, is on his way to the Coast conveying the beauty contest winners. Dame Humor is also in the party, asserting that "Joe" may be selected to succeed George Magie as manager of Universal City.

Another Universal traveler is Julius Stern, manager of the Imp and Victor studios, who is looking over his chain of picture theaters in the West. If he gets as far as Universal City, another job may be provided for Dame Humor.

Anthony Kelly, well known as a feature author, is reported on the way to recovery after an operation for appendicitis. The news is welcome to his fellow Screen Club members.

J. A. Berst, vice-president and general manager of the Selig Company, was a visitor to New York last week, slipping quietly into the Astor and out again.

John Grey, at various times with Universal and Mutual, is now said to be hanging his hat in the Vitagraph Brooklyn plant.

Mabel Condon, who has been Motography's successful Eastern representative for over a year, leaves for the Pacific Coast this week, where she will vary the monotony of a long vacation with occasional free lance work.

J. F. Sherrett, of the Nicholas Power Company, is looking over the sights at Frisco's Fair, where the Power organization is represented by an elaborate display.

Irving Willatt has had a siege of illness resulting from an excess of work on the recent Dyreda productions. The popular cameraman, a brother of the famous "Doc," has been turning his hand to directing and was to have branched out as a full fledged director when illness overtook him.

Assistant General Manager Seelye, of the V-L-S-E, will make a tour of the Pennsylvania territory at the close of the State convention in Reading, held the first three days of this week.

T. Hayes Hunter, formerly of K. and K. Biograph and Colonial, is now art director for the Universal Eastern studios.

HOLDING WITH F. P.

Thomas Holding, whose portrayal of David Ross in "The Eternal City" has met with warm praise, has been placed under exclusive contract by the Famous Players Film Company, in whose productions he will appear as masculine lead for a number of years. Mr. Holding, who has had a distinguished career on the stage, made his screen debut in "The Eternal City." His next appearance before the camera will be in a role opposite one of the Famous Players feminine stars, probably either Marguerite Clark or Hazel Dawn.

CAN THEY KEEP IT UP?

FILM DRESSLER COMEDY

Lubin Studio Busy at Work on Five-Reel Comedy Presenting Comedienne

PHILADELPHIA, (Special).—Bubbling over with fun and "pop" and keeping everyone in roars of laughter, the irresistible Marie Dressler has been romping through scenes after scenes in the Lubin studio this week in her new five-reel comedy, "Tillie's Tomato Surprise."

The new comedy was written especially for Miss Dressler by Acton Davies, widely known as an author and dramatic critic, and is one of the best vehicles she has ever had to display her unique ability as a comedienne. The production will be one of the most elaborate ever made in the Lubin studio.

Howell Hansel, who produced "The Million Dollar Mystery" and who has achieved an enviable reputation as a stage and picture director, will have charge of the production, and will be assisted by Albert F. Mayo. The company supporting Miss Dressler is an unusually strong one and is headed by John C. Rice, who has made an international reputation for himself as a comedian.

Most of the interior scenes for the comedy will be filmed in the big Philadelphia studio and the exteriors will be taken at the Lubin ranch at Betawood, Pa., where a large force of artists, propertymen and others have been working for the past three weeks making preparations for the arrival of the Dressler company.

COMING METRO RELEASES

Schedule for the Summer Months Presents Many Prominent Stage Luminaries

There will be no let-down by Metro during the coming hot months. For the second quarter, beginning with "Fighting Bob" released this week, in which Orrin Johnson and Olive Wyndham have the starring roles, Metro will follow during the latter part of June and through July with Max Pigman and Lois Meredith in the Wolf-Pollock drama, "My Best Girl."

Bonnie Dennally and J. W. Johnston in "Sealed Valley" will be seen June 24. Edward Connolly in "Marse Covington," the George Ade tale, July 6. William Faversham, supported by Jane Grey and an all-Broadway cast, in Sir Gilbert Parker's "The Right of Way," will be released July 12. Mme. Petrova, last seen in "The Heart of a Painted Woman," comes on the Metro programme July 19 in "The Girl with the Green Eyes," from the play by Clyde Fitch, and Francis X. Bushman and Marguerite Snow will be seen July 26 in the former Frohman play "The Second in Command." Ann Murdock in "A Royal Family," Emmet Corrigan in "Greater Love Hath No Man" and Edmund Breese in "The Spell of the Yukon" will be seen during August.

LUBINITES TO NEWPORT

George Terwilliger Again Heads Company That Goes to Society's Capital

A company of Lubin players will leave for Newport, R. I., shortly, to begin the filming of a number of special society and naval pictures. Last Summer a Lubin Company spent several weeks at the fashionable resort and secured some unusually interesting dramas, in which the United States Navy played a very important part.

The company will be headed by George W. Terwilliger, the writer and director, and will include Ormi Hawley, Hazel Hubbard, Earl Metcalfe, Herbert Fortier, William H. Turner, Arthur Matthews, Eleanor Barry, Mac Demetris, Edward Luck, P. T. Volkman, William Cooper, and others. A special studio will be constructed in Newport so that the company will be able to dim the necessary interiors there. Last season a number of prominent society people turned over their estates to Terwilliger for his society scenes, and quite a number of them "worked" in the pictures for the fun they got out of it. During the Summer the company will cruise along the New England coast in a yacht on a hunt for picturesque backgrounds.

SHIFTS IN THE RANKS

The Lubin and Vitagraph companies have seen considerable of a shake-up in the last few weeks. Among the prominent faces that will no longer be seen in Vitagraph pictures are Billy Quirk, Darwin Karr, Anna Laughlin, and Clay Fitzgerald. Joseph Smiley's company is no longer at work at the Lubin studio, nor are Edgar Jones, Justina Huff and Louise Huff. It is said that the changes at the Lubin studio are only temporary, to relieve crowded conditions.

NEW LUBIN CARTOONS

A series of animated cartoons drawn by Carl Francis Lederer is announced by the Lubin company, the first release being scheduled for July 6. It is a comedy, detailing the adventures of "Ping Pong Woo," an amusing Chinese urchin.

MORE ANIMATED CARTOONS

Ryan Walker, the Friar's cartoonist, is working out a series of "Adventures of Henry Dubb" for motion pictures. A newly organized picture company, of which Upton Sinclair is the head, will make the pictures.

The Oliver Morosco Photoplay

PRESENTS



"THE WILD OLIVE"

MYRTLE STEDMAN WITH FORREST STANLEY

THE POWERFUL LOVE STORY OF A GIRL OF THE ALLEGHANIES AND AN INNOCENT FUGITIVE IN EXILE IN THE ARGENTINE

ADAPTED FROM THE CELEBRATED NOVEL OF OSCAR WILDE, BY OLIVER MOROSCO AND ELNER HARRIS

RELEASED - JUNE 24

The Oliver Morosco Photoplay

LUBIN STUDIO

LUBIN STUDIO

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Producer
AMERICAN FILM MFG. CO. SANTA BARBARA STUDIOS

LOUISE HUFF

Leading Woman

Supporting Edward Connolly in
B. A. Rolfe's production of 'Marse Covington'

CHARLES M. SEAY

Current Edison Release
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Address care SCREEN CLUB

FILM HURLBURT DRAMA

Oiga Nethersole's Vehicle, "The Writing on the Wall," a Blue Ribbon Feature

"The Writing on the Wall," William J. Hurlburt's drama, used by Oiga Nethersole as a starring vehicle, is the next big picture to be undertaken by the Vitagraph Company. It is being produced as a five-part "Blue Ribbon" feature for release through the V-L-S-E. Marguerite Bertach made the adaptation of "The Writing on the Wall" for the screen, and Tefft Johnson is in charge of the production. The cast includes Joseph Kilgour, Virginia Pearson, Naomi Childers, Robert Gallford, and Bobby Connelly. The principal interior scenes will be taken in the house at the corner of Fifth Street and Madison Avenue, leased and elaborately furnished by the Vitagraph Company for the special purpose of filming scenes that require a rich background.

IN THE "WILD OLIVE"

Myrtle Stedman will be seen in the leading role of "The Wild Olive," the next Bowditch-Morosco release, scheduled for June 24. Forrest Stanley plays opposite Miss Stedman in this picturization of the Basil King novel.

CAN THEY KEEP IT UP?

IF you have imagination, you have the "dramatic sense," you have a good vocabulary, you want to write Photoplays that sell, you are discouraged or in doubt, LET ME HELP YOU
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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Inspiration means perspiration.

A system or formula is as necessary in literary work as in any other line by which we hope to corral the festive dollar and butter our bread. The mere trusting to so-called "inspiration"; they being seized with an idea, rushing to the typewriter and bringing forth some masterpiece in the first flush of enthusiasm, will not carry any writer far, whether he labors in the photoplay vineyard or in some other line of literary endeavor. Sardou confessed to a formula, but one which differed with every play, and which simply meant a purpose, or a unification of plot interest. Perhaps the formula might not be a bad substitution for the mere vague desire to make money, the chief purpose discernible in many new plays, including photoplays. Whenever an idea occurred to Sardou he made a memorandum of it. These notes he classified and filed. For example, years before the writing of "Thermidor," Sardou had the thought of some day writing such a play. Everything that he read about that epoch of the French revolution, and the ideas which this reading inspired, he wrote down in the form of rough notes. When the idea of a play had measurably shaped itself in his mind, he wrote out a skeleton plot which he placed in its dossier. There it might lie indefinitely. In this shape "Thermidor" remained for nearly twenty years, and "Theodora" for ten years. When he considered that the time was ripe for one of his embryonic plays, Sardou would take out that particular dossier, read over the material and lay it aside again. After it had fermented in his brain a time, he would, if the inspiration seized him, write out a scenario. While copying, many ideas occurred to him which he added to the draft. After it was finished he would lay it aside for some weeks, after which he would again read it and correct, revise, and polish. In the preface to "La Haine," Sardou has told how his plots revealed themselves to him. "The problem is invariable. It appears as a kind of equation from which the unknown quantity must be found. The problem gives me no peace until I have found the answer. In 'La Haine' the problem was: under what circumstances will the profound charity of woman show itself in the most striking manner? The formula once found, the solution came of itself." We have revealed the methods of Sardou in order to impress upon the minds of photoplay authors, real and near, that all should be gripped that comes to the literary mill. Classify and file all material, and perhaps in years to come it will prove invaluable. All expert craftsmen have their materials and their tools, and the photoplay writer should also have much working material.

Doc Doolittle is partial to cut-ins.

The Great Unwashed.

Verily, the great unwashed are all turning their attention to the dashing off of photoplay plots. They are coming in on postcards, on shoe boxes, tags, and one editor reports having received a plot written on a shingle. Why is this thus? Little Willie, aged twelve years, writes: "My mother thinks this is a great story. I am twelve years old and I do not think any other boy can write a better story. I will take whatever you say. Your little friend." Then comes another letter accompanying a plot written in long hand and on foolscap paper: "Please send me at once \$25 for this play. I need the money to pay my tuition." Some of the scripts have made many trips to other film manufacturers, and occasionally the rejection slips of various concerns are still attached. The company is often accused of stealing ideas, and letters of accusation accompany the releases of many films. One letter of that kind follows: "I know all about these film makers. I think there are a bunch of crooks. I wrote a show and sent it to one place and they sent it back and said it has to be typewritten. Now just to show you that you are crook I tell you what I done. I sent it back typewritten after I had got a typewriter and paid \$2 down. Then this bunch returns my show with another slip saying it is not available. I think they are all crooks. thanks." The script editor is long suffering, and if you would make a bit with that individual do not write personal let-

ters, send in dirty manuscript, nor accuse him of stealing your effort after it has been away from you about a week. Send in a nice, clean manuscript and nothing else. Let your work tell your story!

The carpet beater should be good at slapstick stuff.

Title Important.

"I have often wondered," writes Clarence J. Calne, "if amateurs realize how important the title of a photoplay is. Not only does it assist in selling the script, but its selling power extends beyond that—being a vital factor in placing the finished film in theaters and drawing the public into the motion picture palaces. Titles should be short and dramatic. They must be individual and attractive, and must, above all, contain the quality known as the 'punch.' The amateur cannot be too strongly impressed with the idea that he must study his story carefully when it comes to selecting a title, and must choose the most desirable one which presents itself and cling to it with a death-like grip." And we might add that the adjective "the" has been worked overtime in photoplay titles. Try

the organ of authorship is being developed into indispensable essentialness. For it has come to pass that to tell a story pictorially necessitates a story to be told. And stories must derive from writers. In the past, the photoplay writer has been a prophet without honor, suffering from inconsiderable remuneration. But this is a remnant of barbarism fading into the limbo of past darkness. Always there have been a few writing folk tending the fire of photoplay endeavor who have suffered the pangs of disregardment, the stings of ridicule, and the smarts of directorially manhandled efforts. They have borne the brunt of the pioneering and prepared the way for many followers." This testimonial recalls to our mind the pioneers of six and seven years ago, nearly all of whom are yet in harness and striving for the uplift of the art just as they strived in days of yore. No more are they prophets without honor; they truly carried the brunt of the battle, smoothing the pathway for the advancing army of those to follow, and we take off our hats to the pioneers. You know whom we mean!

Use no dialogue in writing a photoplay.



RICHARD C. TRAVERS AND RUTH STONEHOUSE ARE FEATURED IN THIS ESSANAY DRAMA.

"The Romance of an American Duchess," Released in Two Reels, June 5.

and get out of the rut and avoid adjectives like "the." Any one can start a title with "the," try and accomplish something original and something that everybody cannot do.

Why not an educational film against rocking the boat?

A Banquet Coming.

At the last meeting of the Photodrama Club, of Chicago, the date of the banquet was announced to be June 19. President Framers gave an interesting talk. Mr. Van Petten read an excellent paper on what he termed "Odds and Ends." He pointed out the fact that most writers are so intent on some plot far removed from their own sphere of life that they overlook excellent ideas at their very elbows. "As an illustration," he added, "most writers, especially in the big cities, know something about strap-hanging, but it required Vitagraph's 'Booby's Baby' to show us how to make comedy out of it." The next and final meeting of the season will be held June 14, and all members are urged to attend.

Only send out your best. It pays in the end.

The Swift Evolution.

Kitty Kelly is the pen name for a mighty versatile young lady who writes regularly for a Western newspaper. Recently she took her pen in hand and, during a deserved tribute given to the Photoplay Authors' League, she expressed some thoughts on the evolution of the motion picture, and we present them here: "In the swift evolution of the motion picture from a novelty to an art,

Around the Edges.

Writing, you must know, is just hard labor.

Submit one plot at a time to one company. Two or three may suggest to the editor that you are sending in scripts rejected by others.

Avoid the use of big words in your picture play. Use plain English, and do not ramble.

Do not argue that the "outside" writer is the victim of discrimination. He is not. If he can do his work as well as the staff or contract writer he stands just as good an opportunity, if not a better one. The conscientious "outside" writer, it is true, has been somewhat handicapped by having his offering between the envelope containing the effusion of the correspondence school graduate and the plagiarist's plot, but editors soon learn to know just who is who. Try to make your work as good as the best and some day you may draw as many sales as the man or woman you now envy.

Many plots are called and few are chosen.

"Cut Down Elsewhere."

William A. Johnston recently wrote an editorial about stories, and we are going to present a part of his most able analysis of the photoplay. We will present it without comment other than the assertion that Mr. Johnston's arguments are worthy of serious consideration. "What is to be done to get good stories? Simply this: Pay the price. Deal with the accredited scenario writers of the day and pay the price that will only secure their best efforts. Go directly to the best magazine writers and get their work by paying at least what the magazine will

pay. These prices are not exorbitant. They have been established through practical experience in a much older field. If a writer of an excellent two-reel comedy asks \$200 for it, pay it, and be thankful; otherwise, he'll get as much or more from the fiction editor who is looking hard for stories. To the producer's reply that the picture cannot stand the added expense of a good story, there is but this to say: Cut down elsewhere. Cut the exorbitant salaries of directors and stars. Cut the exorbitant overhead. Cut out the foolishly extravagant settings. Cut anything but the story. If that is cut, then you cut the heart and arteries of the picture. This is a serious matter. The story is the very crux of the picture problem to-day!"

Why is it that every other picture play plot has an "artist" for a hero?

Do You Include One?

"Do you include a synopsis when submitting your script to an editor?" asks Arthur Leeds. "Yes, I know," he continues, "it sounds rather a foolish question, because most of you do. But there are many, a great many, who do not. Some of them, too, are writers who should know better than to omit this supremely important part of the complete photoplay script. Let us look at the proposition from the standpoint of the editor. Since taking hold of the work in the Edison studio, I have found that on an average one script in every ten submitted lacks a synopsis. In an average of five hundred scripts a week coming into this office—that means fifty stories which must be passed on after a laborious reading of the scenario. Now, I flatter myself that I have as much patience as the average editor, but to read even one scenario straight through, in an effort to 'get' the plot of the story, is no small bother, in the course of a day crowded with other duties. And I may state frankly that when a script that has no synopsis with it is also written in long-hand, badly punctuated, and otherwise carelessly prepared, it frequently finds its way into the rejection basket without having received more than a superficial examination. When returning such scripts we usually enclose a printed slip, reading as follows: 'We herewith return your scenario, entitled _____, which we are unable to consider unless prefaced by a synopsis of the story (not employing more than one typewritten page in length) setting forth clearly and concisely the essential points in the plot. If you desire to resubmit the scenario in conformity with the above requirements, we shall be glad to consider it.' In most cases these writers, earnest, but inexperienced, who receive this slip do send the story in again, accompanied by as good a synopsis as they are capable of turning out. If there is one bit of advice, more than any other, I would give to aspiring photo-playwrights, it is this: Perfect your knowledge of synopsis writing. Learn the general technique of the photoplay, yes; but learn, first of all, to write a good, clear, comprehensive, and thoroughly interesting synopsis. I used to say that a synopsis was a script half sold; I now feel certain that, in practically every editorial office, a good synopsis is a check written out and waiting to be endorsed."

If at first you do succeed keep on trying.

The Simple Story.

The simple story, told in simple fashion, is a story devoutly to be wished in this hey-day of burning, pillaging, death struggles, and "problems," so abundant on the animated screen. The quiet, convincing picture, containing the story of every-day life comes as a too infrequent relief to the machine-like product. The editor of a great newspaper was so delighted with a quiet photoplay of every-day sort of people the other day that he returned to the office and editorially informed others. It relieved the monotony, and he was delighted to inform his readers of a tale where the triangle was not inflicted and the lovers did not clinch in the climax. Permit the simple story told in simple fashion to become more frequent.

CAN THEY KEEP IT UP? *

FEATURE FILMS

"THE EXPLOITS OF ELAINE"

"The Telltale Heart." A Two-Part Episode. Released May 31 by Pathé. Produced by the Whartons.

Kennedy Arnold Daly
Elaine Pearl White
James Creighton Hale
Long Wang Edwin Ames
Wu Fung M. W. Hale

While peril continues to threaten Elaine in this series, our principal concern is with the fact that it is a new peril, that new devices are brought to bear upon the investigations of the scientific detective, and with a continuation of the usual excellent way of presentation, these become quite sufficient to arouse the same interest in the series, an interest which a country wide approbation has assured.

Apparatus, such as a pressure-graph (a device for reading the sudden increases in blood pressure) and a radio-active substance that will blind, if applied near the eyes, are the only new ones we can recall at present. The same sagacity in the way the script is screened is evidenced in the unity of the one peril and continuity of subject, as heretofore.

The offering opens with the crafty Oriental, inserting his radio-active substance in the hem of a handkerchief following which a gypsy fortuneteller seeks to gain admittance to the home of Elaine. About this time Kennedy's assistant falls into the hands of the fortuneteller's friend. Then Kennedy comes along, and enters the house in search of his assistant. He captures the woman who has imprisoned the young fellow, and then learns of the radio substance. He telephones in time to prevent the gypsy applying it to the eyes of Elaine. The captured woman is taken to Kennedy's laboratory, where the blood-pressure machine is used in an endeavor to ascertain Long Wang's address. They learn the number, but the Chinese criminal comes to the rescue of his lady confederate, and in an exciting encounter manages to free her and make his escape.

"THE GODDESS"

Part Four of This Fifteen-Part Serial
Written by Gouverneur Morris and Featur-
ing Anita Stewart and Marie Wil-
liams. Produced by the Vitaphone Com-
pany Under the Direction of Ralph W.
Ince.

As each episode of this serial unfolds the promise of the early reels is substantiated and unlike many serial pictures, it is getting better and better as it advances. After her arrival in New York, Celestia is taken to the police station where, after an examination, the lieutenant sends her to Bellevue Hospital to have her sanity looked into. There she is put through a strenuous examination in the psychopathic ward, but nothing is found the matter with her mental equipment. In the meantime, Tommy Barclay has hurried across the wilderness to the railroad station, where he meets the Indian who made off with his clothes and, after bargaining a bit, is successful in getting them back. He hurries to New York, where a newspaper informs him of Celestia's place of incarceration and appearing at Bellevue is successful in taking her away to a quiet hotel. Still later, reports to his employers and is told to get possession of Celestia and keep her. He hurries to the hospital, but is just too late.

Nick Winter and the Masked Thieves (Pathé).—A European conception of a detective travesty may recommend it more for its cleverness in those on this side of the water than for its burlesque features. An accustomed have most excellent detective pictures made so that it was quite possible, almost until the very end, to imagine this one of the number of very clever series of adventures which detective and crooks play with one another. So that one may well imagine that the moment of intense interest is well aroused in following the succession of mysterious, and startling deductions, for burlesque followed easily upon a great exaggeration of ingenuity. Also it is done with the cleverness of presentation and savvy of action and acting, which characterizes the best of these continental detective tales. There are, it seems, a series of inexplicable robberies which the famous Nick Winter is called upon to solve. His lightning maneuvers from these on are too complicated, too swift for word to follow. Suffice it to know that twin brothers, lifelike was models, ubiquitous criminals, amazing appearances and disappearances, and a magnificent coup by which the celebrated detective escapes while lighting his exploding pipe, are but a few of the amusing and highly unusual exploits by which he manages to make good on the final capture of the entire band of criminals.

Love, Snow, and Ice (Vitaphone, June 8).—Written and produced by Wally Van, who also acts the feature part, this three-part picture written around the annual Winter pageant of Saranac Lake, has many beautiful snow and ice scenes, with extensive views of the various features of the pageant, including the parade of floats, the grotesque costumes, the ice skating and fancy exhibition skating, and the elaborate masquerade ball in the ice palace. The story is inconsequential and of little interest, and only served to show some good ice skating.

Four Grains of Rice (Vitaphone, June 13).—Owing to the lack of a good strong story, this two-part drama of Chinatown falls far short of being an interesting picture, even though the acting, directing, and photography are well above the usual standard. Great care has been taken in providing realistic and elaborate settings, and Oriental atmosphere, and also good Oriental psychology, but without the story is a foundation all this energy and effort seems wasted. The picture opens with the meeting of two rival Chinese, Tong the Four Grains of Rice, and the Sons of the Brass God.

**POWER IN THE NAVY**

IS EVIDENCED BY
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Wyoming, Birmingham, Texas, New York, Delaware, Michigan, Dixie, Kansas, North Dakota, Utah, South Carolina, Florida, Virginia, New Hampshire and Arkansas, of the North Atlantic Squadron, using motion picture projecting apparatus of Power's manufacture.

NICHOLAS POWER COMPANY

NINETY GOLD STREET

NEW YORK CITY

One of the latter is killed while spying on the rival tong. Ruth Grinnell visits Chinatown in company with a party of friends, and the head of the Four Grains of Rice becomes enamored of her. He places a ring in her handbag, and she on finding it there the next day, returns for the purpose of giving it back to him. She is seized and imprisoned, it being his intention to make her his wife. Later, her fiancé is captured in an attempt to rescue her. A member of the rival tong has seen the two Americans go in and not come out, and in revenge informs the police, who effect a rescue in the nick of time.

The Two Natures Within Him (Belle, May 20).—Written in substantiation of the theory that criminal tendencies are largely a result of physical defects, and frequently caused by brain pressure, this three-part drama, written by Dr. Jules Robert Goodman, has a strong story consistently and realistically worked out. Lafayette McKee, Benjie Byron, and Thomas Santachi have the feature parts, and handle them most capably, the ability of the latter, as the man with the dual nature, being particularly noticeable. The picture was also noticeable for the able direction and good photography. The contrast of the dual nature of the leading character has been made particularly strong. A young minister is doing a great work in helping discharged convicts to regain the life of clean, honest living. Every phase of his being is devoted toward the accomplishment of good. His home is entered by a burglar, and he is knocked unconscious from a blow on the head. When he recovers his whole nature has undergone a change, and, after robbing his own house, he enters upon a low, depraved life of crime. Later, he again attempts to rob his own house, and is caught by the girl to whom he was formerly engaged. He fails to recognize her, and is about to murder her when prevented by a policeman. Her father, a well-known surgeon, diagnoses his trouble, and after undergoing an operation to relieve the pressure on his brain he returns to his natural self.

CAN THEY KEEP IT UP?

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First Release—"THE BELOVED VAGABOND"

Address PATHE STUDIOS

ADELE LANE

UNIVERSAL FILMS

Direction, BURTON KING

STUDIO GOSSIP



Brunei, New York.
BETTY MARSHALL.
Seen in Gotham Features.

CHARLOTTE IVES, whose work in the Famous Players production of "Clothes" will be remembered, will have the principal role in support of John Barrymore in that company's screen version of "The Dictator."

WILLIAM DESMOND, now playing leads with the Morosco-Bosworth forces, was the leading man Oliver Morosco chose for his first production in New York, "Judge and Jury." His honor was fairly won, as the star had been a Morosco stalwart at the Burbank Theater, in Los Angeles, for years.

MAURIE ODELL, who has already participated in some big films for the Famous Players Company, is now busy on a new feature, "Clarissa," in which Hazel Dawn is the star.

"DON'T CALL ME 'BERT,'" is the cry coming from an actor with the Peerless forces in Fort Lee. It is Mr. Starkey, and he wishes to be known as Buckley, not Bert, Percie, or anything like that, but it's ten to one his fellow Screen Club members will continue to use the familiar "Bert."

NEARLY ONE THOUSAND persons were used in the fire scene which forms a thrilling part of the seventh episode of "The Goddess," Vitagraph's popular serial. Ralph Ince used one of the largest factories in Brooklyn for the scene, and practically all of the employees took part in the views, which show them escaping from the burning building.

EDNA MAYO has been chosen to play the lead in Essanay's five-part adaptation of "The Blindness of Virtue," Cosmo Hamilton's well-known play. This will be an Essanay release through the V-L-S-E service.

THE HISTORIC JUMEL mansion, New York, is the scene of many incidents happening in "Kennedy Square," which is now being staged by the Vitagraph Company from the book by F. Hopkinson Smith.

EDNA MAYO is given an opportunity in Essanay's "The Little Deceiver," when she plays through almost the entire film as a boy. It is a considerable surprise when we discover that the boy is really a pretty girl.

THE WORKING SCRIPT for "The Crisis" is well under way at the Selig Mission studio, where the Winston Churchill novel is to be staged. Editor Lanier Bartlett is making the adaptation.

MARSHALL NEILAN, who recently joined the Selig Coast Company, has received word from New York informing him of the arrival of a wonderful ten-pound boy at the Neilan home. Mrs. Neilan was formerly Miss Bambrick, a Biograph star.

A REAL honest-to-goodness baron is seen in the Kalem production of "Midnight At Maxim's," the member of the nobility being Baron Hans Ringhofer, of Austria. The baron is a Maxim habitue, and insisted on appearing in any production that pretended to show that Broadway restaurant, so Kalem engaged him for the picture.

NEWSY NOTES

A Milwaukee alderman is preparing an ordinance to regulate the number of picture theaters in certain localities of the city.

"Three Weeks" will not be exhibited in McAlester, Okla., the local manager executing a judicious retreat before the objections of the ministers' association. In Muskogee, Okla., a manager was arrested for showing the picture and the film seized. The court liberated him, saying that the film taught a good moral lesson.

George J. Schaeffer has been made Eastern manager of the World Film.

Manager Paradise, of the Gaiety Theater, Springfield, Mass., has been fined because he used posters that had not been approved by the police to advertise a picture.

The "Big Four" has opened an office in St. Louis at 3630 Olive Street. S. W. Hatch is in charge of this V-L-S-E branch.

Unusually complete lobby displays are being furnished with the Selig Red Seal plays, that on "The Millionaire Baby" receiving much praise.

E. Auger has been assigned the management of the southern division of the World Film Corporation, with headquarters at New Orleans. Formerly Mr. Auger was in the employment of Pathe's, the General Film Company and the Mutual Film Corporation.

CURRENT ATTRACTIONS

MADISON SQUARE GARDEN.—The Garden opened on Saturday evening as a picture house, with "Silver Threads Among the Gold" as the initial attraction. "The Sporting Duchess" was to have been the offering, but a change was made at the last moment. At the conclusion of Pierce Kingsley's film based on the ballad, Richard Jose, who introduced the song and appears in the picture, appeared in person on the platform and sang the ballad from which the picture gains its title.

VITAGRAPH THEATRE.—"Meet Me At Seven," a Broadway star comedy, produced by C. Jay Williams, is the current attraction at the Vitagraph. The fifth chapter of "The Goddess" is also being shown, together with a selected number of short pictures.

BROADWAY THEATRE.—The Famous Players' production of "Jim, the Penman," with John Mason in the leading role, is the attraction at the Paramount playhouse. The usual comedies and topical films complete the bill.

STRAND THEATRE.—At the Strand, also, a Famous Players' picture is the attraction, Mary Pickford, in "The Dawn of a Tomorrow," being given its initial presentation.

HIPPODROME.—The large Shubert playhouse, which was reported as closing down this week, continues for a while longer, the World Film production, "The Moonstone," staged by Frank Crane, being the principal attraction. Eugene O'Brien and Elaine Hammerstein are in the principal roles.

AT WORK ON METRO PLAYS

Work at the various Metro studios is now progressing on five different plays. At Rolfe's Thirty-fifth Street, New York, studio (formerly Colonial), William Faverham is being screened by J. W. Noble in "The Right of Way." General Manager Maddox, of the Rolfe outfit, is assembling his cast for work on George Ade's play, "Marsa Covington," in which Edward Connelly will play the title-role. This picture will be staged along the Mississippi River by Edwin Carewe.

Director Lawrence McGill, with his company, is now in Canada producing "Sealed Valley," in which Dorothy Donnelly and J. W. Johnston star, while Willard Bauman is at work at the Quality studio with Francis Bushman and Marguerite Snow in "The Second in Command." J. Searle Dawley and the Dyreida Company are working on another scenario, as yet unnamed, being made into film form from one of last season's best sellers.

"SCARLET RUNNER" UNUSUAL

Preparations for the staging of "The Scarlet Runner," the Vitagraph series of pictures adapted from the Williamson stories, show that the company which films this production will travel over 25,000 miles to secure the various episodes. The central character of the twelve adventures is the chauffeur of the "Scarlet Runner," a high-powered automobile, which brings its owner into all sorts of difficulties. As now scheduled practically every part of the United States will be visited in the search for local color.

FALL INJURES TROWBRIDGE

George Lederer's production of "Sunday" bids fair to establish a record for accidents. Two weeks ago Reine Davis was injured by a fall from a horse during the staging of the film, and last week Charles Trowbridge, while riding in an exciting chase scene, fell with his horse, breaking his collarbone and sustaining other injuries. Mr. Trowbridge, who was seen this season in "Daddy Long-Legs," is now at his home, resting as well as can be expected.

Viola Allen's Genius Makes 'The White Sister' a Living Work of Art

"The White Sister" is more than a photoplay.

The genius of Viola Allen has lifted this wonderful drama into a thing of art, throbbing with life and action. Her mastery of expression has brought out the dramatic situations with a realism so intense that hearts throb and hands clench with a responding sympathy.

Imagine a young officer and a princess, bound by an infinite love, brought suddenly to the realization that they are forever separated.

The officer is reported slain in battle. The princess, overwhelmed with grief, takes the veil. After five years the officer returns to look for his betrothed. He comes suddenly face to face with her in a convent in the garb of a white sister.

Their hearts surge with a wonderful joy at the reunion. Then comes the terrible realization of a separation in life, a separation more terrible than death, that paralyzes all hope and leaves their hearts blanched.

None but a genius can reproduce such a situation. This is what Viola Allen's genius has done for "The White Sister." It has made of this greatest work of F. Marion Crawford, a thing of life that grips the spectator with breathless interest.

This six-reel Essanay feature can be booked through any of the V. L. S. E., Inc., branch offices.

FEATURE FILMS

The Test of a Man (Bios-Universal, June 26).—Written and produced by Henry McKee, this two-part drama has many interesting and exciting features. It is a story of the construction camp in which a discharged employee seeks revenge by injuring the man engaged to take his place. Two explosions are extremely well done, one the blowing up of the powder house and the other the explosion of a carload of dynamite in a moving freight train. Wellington Playter, Marie Walcamp, and Sherman Hainbridge capably handled the feature roles.

Who Pays? To-Day and To-Morrow (Pathe).—While it would be possible to pick inconsistencies in this (as in most other pictures) were one on the lookout for such defects, the "greater good" will easily carry this offering past the presumption of evil of any kind. The scenario is well arranged and proceeds admirably in carrying its message against procrastination. Its parts are in the hands of Ruth Roland, Henry King, Edward Brady, and Paul McCullough. The three reels are devoted to a straightforward and well-constructed dramatic line of the effects of putting off matters that should be done at once. There is the pampered daughter of the oil-well owning father, who is engaged to the young superintendent. The oil workers have a particular aversion to the son of the "millionaire," and indeed at a meeting by throwing the edibles or, as they consider, non-edibles, at the chef. The owner arrives, promises them better lands, and sends his superintendent, cityward, for a better grade of consumables. The girl gets hold of him, and insists on a round of social obligations so that no food arrives at supper time. Father and the foreman are besieged by the men, and a duel takes place. The foreman escapes to the city to catch the superintendent starting on a new day's butterfly activities. The young man is discharged, the girl takes refuge in her pampered mother's arms, and the penniless youth seeks social solace at the edge of a precipice. Good photographic values enhance the play throughout. Particularly was this evident when two oil wells were purposely burned, the billowing smoke and tremendous blast of flames proving a convincing, as well as beautiful, spectacle.

Playing the Game (Vitaphone, June 1).—William Addison Lathrop has written a good two-part light comedy that is replete with laughter-provoking features. Two wealthy retired business men decide to have their children marry, and the children individually decide to gum the game. The young man masquerades as an uncouth, uncultured, uneducated, farmer, and the girl as a young woman with fast sporting propensities. The plot works very well, until they accidentally meet in their natural selves, and fall in love at first sight. The feature parts were ably handled by Lillian Walker and Stuart Overton, and the picture was produced under the direction of Wilfrid Ross.

The Wreck of the Titanic (Kalem, June 23).—There has been an attempt in this two-part drama to convey a feeling of horror, which is not quite successful. The police are called in to investigate the strange cries that emanate from the house of a physician, and the girl doctor being sent to investigate learns that the doctor is a vivisectionist. She is not satisfied, however, and later sees through the window a man being forcibly placed on the operating table. A raid is made, and the man rescued. His explanation that he was a convict serving a life sentence, and that on his escape he met the doctor who brought him to his home. There he offered him his freedom, provided he would consent to an operation by which his right arm would be transferred to the doctor's brother, who had lost his in an accident. The convict refused, and the doctor determined to perform the operation by force when he was interrupted by the police.

INDEPENDENT FILMS

Man to Man (Pathe).—Readers may recollect a gripping short story of some several years ago in which a burglar, driven to theft, comes face to face with the owner of the house. A duel of wits and courage then ensues. A pistol is hidden, and of course, then play important features as the battle between the two is drawn out in one long scene. We cannot remember when witnessing quite so lengthy a continuous film strip in pictures, and it is all of the most gripping kind, for it makes of this long single scene sustained climax. The end comes when the police, unannounced, are sent on the wrong trail by the owner, who gives the burglar what he was after. Though the picture was made in America, it is the first of the Pathe brand to be sent to the Continent to be hand-colored. It is a superlative product in every sense of the word.

Pathe News, No. 43 (May 28).—Exclusive views granted by the French Government reveal French Alpine Chasseurs before a conflict, and reviewed after a courageous three days' fighting. The usual news contains pictures of a Breton's convention of North and South Carolina; an Australian pageant for a public fund; Cincinnati's prettiest girls selected by newspaper contest; Harvard outwining Cornell on Lake Cayuga; an Army and Navy League mass at Philadelphia; the African Chasseurs displaying their agility with their lances; the city postmen marching in annual procession; some fall hat styles; and views of the Louisiana catastrophe taken at Queenstown. Varied and interesting in the extreme is this mid-week selection.

STUDIO GOSSIP

"A Dignified Family" is the first of the Essanay dramas to be staged by the company working at Chattanooga, Tenn. It is in three acts.

RICHARD C. TRAVERS shows considerable nerve in one of the scenes of "The White Sister," when he is injured in a powder explosion, but what is a little thing like that to Dick Travers, to whom automobile accidents in real life are only a passing episode.

The new Globe Theater, Fifty-ninth and Market Streets, is now under the management of Mr. Cunningham. Features are the attraction, "The Christian," having been played recently to big business.

The Empress Theater, Kansas City, has become a picture house temporarily. Sullivan and Considine now control the house, and there is a possibility that it may return to vaudeville when the bookings are rearranged.

SIDNEY BRACY.

Crossing the Continent by Auto.

LICENSED FILMS

Jones's Hypnotic Eye (Vitaphone, June 4).—Styled a comedy, this single-reel picture is far from interesting or amusing. Jones visits the performance of a stage hypnotist, and, becoming interested in the subject, believes that he is gifted with this mysterious power. The balance of the picture is taken up with his unsuccessful attempts to hypnotize every one with whom he comes in contact, until at last he is arrested, and only given his liberty on his promise to forewear the mysteries of the sub-conscious.

Her Dormant Love (Biograph, June 1).—A young wife in the West does not know the meaning of love until she becomes fascinated by a handsome murderer and outlaw, when her dormant heart is stirred into action. It is not until her husband announces his intention of going after the murderer that she realizes his worth. In the realization of his great danger her love reaches the pinnacle, and she endeavors to save her husband the risk by attempting to capture the murderer herself. She is rescued just in the nick of time by her husband and the sheriff. The picture is mediocre throughout and has little of interest. Charles H. West and Elaine McDowell have the feature parts.

A Sport of Circumstance (Edison, June 13).—It is not impossible to conceive that any audience will laugh at this picture, for it possesses a slight bit of originality, principally in the characters that are brought together in a somewhat usual mix-up in identities. The circumstances are that a minister gets a suit from the tailor's which he imagines he is to wear for a suffragette's street parade. That is how wearing the jockey's costume he is mistaken for the jockey who is to ride the great race that afternoon. The sight of the minister holding madly onto the back of the horse was probably the best thing in the picture. Preston Kendall wrote it and Will Louis directed. Caroline MacKen, Arthur Housman, Raymond McKee, Maxine Brown, Mabel Dwight and Maria Lamanna were the principals.

Dreamy Dad (Essanay, May 26).—Two comic cartoon subjects by Wallace A. Coulson, the first depicting the adventures of the "Inquisitor" at the beach, and the latter entitled "An Alibi Resumes," a flirtation between a dog and a cat. A first-day audience seemed to approve highly.

The Busy Bellboy (Lubin, May 8).—Pat Honeoy and Marion Bent are featured in this single-reel comedy, which has little of the amusing, most of the alleged humor being derived from the ridiculously absurd actions of a hotel bellboy and his supposedly humorous gestures.

Sonny Jim at the Mardi Gras (Vitaphone, June 1).—A single-reel juvenile picture written around the Mardi Gras at Coney Island, which is largely taken up with views of the elaborate floats in this annual pageant. A little boy with a little colored girl as a companion run away from home and see the Mardi Gras parade. Written and produced by Ted Johnson, the picture has some very good photography.

The New Butler (Lubin, June 5).—A. D. Hotelling is credited with writing and directing this Billy Hovey comedy, personally we do not believe it took much authorship. Rather these collaborators said, "Billy, this time you will be a new butler—you break up things and act in every way as a new butler would not act without being fired at once. They proceeded on these lines and turned out a picture that made an audience laugh at times, and at others held them markedly unmoved for hundreds of feet at a time. Although the Lubin comedy troupe co-operates to a greater or less extent, Billy Hovey is again in pretty near sole possession of the screen. His tricks are a resume of the old stage stunts which made him famous many years ago. There is the same old steppladder, and a continual falling through swing doors. Were a plot more essential to this type of offering we would feel more put out about the cutting than is, with this type, the case.

For Her Friend (Biograph, June 4).—Producers lay themselves open to confused identity in picturing masquerade balls and the successful effort at keeping them apart is all the more commendable. Here, for instance, we have the case of a wife trying to make a match for her single friend, and her husband's best friend, and being suspected of an amour when a discharged servant carries tales to her husband. The latter, as jealous motives are now becomes more and suspicious, etc., but circumstances reveal the untruthfulness of his suspicion, and all ends with a double embrace. Charles Percy, Augusta Anderson, Violet Reid, and Robert Nolan are the socially elite cast, parts into which actors fit without the least trouble. The picture is brightly put on.

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REVIEWS OF FEATURE FILMS

"THE COWARD"

Three-Part Essay Drama Released June 1.
 John Brent Sheldon Lewis
 Ruth Davis Nell Craig
 Dr. Marvin Frank Dayton
 Dr. Stanton Ernest Maupain
 Ruth's Daughter, Hope Penny Sweetney

The psychology of what makes for picture success is often as inexplicable as unforeseen as the success of any legitimate production. Trite would probably be the verdict of any one reading the plot of this picture, yet the fact remains that an audience found it as moving, as expressive a form of the time-old triangle as may be expected in a long run of mediocrity. A critical analysis of its components were also useless. Yet it remains a fact that its success was undoubted. Perhaps an ideal combination of values is the best reason to assign the formula of success in this form of triangle photoplay being best acquired by a personal inspection.

The girl marries the salaried man, a happy marriage, and a girl is born. Then, as in life, troubles begin. The girl needs much care, as a doctor advises, and the doctor seems not to mind his visits provided the mother be present. Whether he has stretched his medical ethics or not, he advises the wife to elope with him. A divorce is secured, and she leaves with the doctor a note on the table, stating the fact to her returning husband.

A lapse of time allows the daughter to grow up. Her stepfather dies of some disease, akin to poverty, and she seeks her livelihood, securing a position as stenographer to her own father, who has prospered very much as far as mere money matters are concerned. The seductive stenographer plays havoc with the bitter man, and he tries to make love. The indignant response of the young girl awakens his remorse, and he calls to express it verbally. She brings in her mother as a sign of good faith, and all is over but the forgiving embrace.

The acting was particularly commendable. Every part was in good hands as a perusal of the above cast would indicate, for it was all of a very superior sort of acting.

"HONOR THY FATHER—"

A Three-Part Modern Melodrama, Featuring Harry Millarde and Alice Hollister. Written by C. Doty Hobart. Produced by the Kalem Company. Under the Direction of Robert G. Vignola for Release June 25.

Harry Millarde Harry Millarde
 Alice Hollister Alice Hollister
 Robert G. Vignola Robert G. Vignola
 Mary Taylor Ross Mary Taylor Ross

Utilizing the theme of the ungrateful child, this three-part melodrama is the best of the Ten Commandment Series that has been shown. The story is a strong vivid illustration of the commandment, although it might have been better had the culprit been punished in other than a purely moral and mental manner. The parents of a young man mortgage their farm, in order to give him a college education, and the son is of that cadid type that education harms rather than benefits. After graduation he obtains an appointment as assistant district attorney, and forgets all about his parents, who, through their sacrifices, made his position possible. A backward season has forced his father to place a second mortgage on the farm, and later this is foreclosed, and the farmer and his wife turned out on the world. The son, who in the meantime has become infatuated with an adventuress, whose husband is serving time, on going to the police court one morning finds his father among the prisoners charged with stealing bread. Ashamed, he steals away, and the elderly farmer is convicted, and sent away to prison, where he has for a cellmate the husband of the adventuress, who has infatuated his son. There he learns of the manner in which his son is being duped, and later tells his wife. Even when the evidence is placed before him, the son refuses to believe, and denounces his mother, but later discovers the truth by chance, and then his worthlessness dawns upon him, and he resolves to spend the rest of his days in expiating the wrongs he has heaped upon his parents.

"HOW CALLAHAN CLEANED UP LITTLE HELL"

A Three-Part Adaptation of the Magazine Story by I. E. Friedman Featuring Thomas Santachi and Gordon Bennett. Produced by the Selig Polyscope Company for Release June 3.

John Callahan Thomas Santachi
 Mrs. Callahan Gordon Bennett
 Mary Callahan Marion Warner
 Bill McFarlin Lafayette McKee
 Jimmie Collins Harold Howard
 Jim O'Neil C. McComas
 Tom Gourley Richard LeStrange

The picturization of this dramatic story is fully as interesting, if not more so than the original story as it appeared in magazine form. It is not often that a short story conforms in all its essentials to moving picture technique, but this offering, illustrative of police conditions in many of our large cities, might just as well, in so far as construction is concerned, have been written for the screen as for the printed page. It is replete with action that is easily told in pictures, and that, when all

is said and done, is the main object of a moving picture play. Thomas Santachi, as the director and actor in the feature part, has achieved a most interesting work, and one that shows careful and conscientious study of his subject. Stage policemen are usually a ludicrous farce to real policemen, but Santachi not only looks and acts real himself, but has succeeded in making the other members of the cast also act their parts as if they had been "pounding pavements" all their lives.

The story deals with a police captain, who insisted upon doing his duty and breaking up crime in his precinct, even though the temptations to leave the straight and narrow path were many and hard to resist, and even though his life was threatened if he did not desist. He successfully defies the boss and the members of the crooked political ring in control of the city politics, and in the end is successful in driving out crime and vice and instilling the fear of God into the gamblers and criminals. The photography is better than ordinary.

Vengeance (Romanay, May 29).—H. Tinton Stock is the author of this three-part drama featuring Richard C. Travers and Edna Mayo, which has little that is new or original and is obviously padded in order to fill out the stipulated length of three thousand feet. Furthermore, the meaning is hazy in parts, owing to a lack of subtitles, and the action is cluttered with much unnecessary detail. The direction, photography, and acting is acceptable. An elderly judge in the sever of a political "boss" commits suicide rather than answer to the whip of his master, and his son, a senior at college, vows vengeance. With much patience he works himself up, under an assumed name, to the position of private secretary to the boss, and after a series of two years, during which time the workings of the crooked political ring are shown, collects enough evidence to send his employer to the penitentiary. Rather than submit to this disgrace, the "boss" commits suicide.

ALONG THE PACIFIC COAST

(Continued from page 28.)

The junk man could find plenty of work collecting foolish rumors in the Coast film colony. The latest is the alleged purchase of the Selig Mission studio by Klaw and Erlanger. Every one but Colonel W. N. Selig has heard about it. The studio can be purchased, therefore, every one who thinks of starting up a company is "reported" to be negotiating for the place.

J. G. Hawks and Arthur Johnson are added starters to the N. Y. M. P. C. staff. Richard V. Spencer, the human whirlwind, was sufficient for the whole job once, but even he cannot write 'em all for a dozen directors. C. Gardner Sullivan belongs well up in this quartette.

William B. Hart is putting on "Pinto Ben" at Inceville. It is a picturization of Mr. Hart's poem by the same name. It reveals the love of a pony for its master.

Inceville has a new stage, 100 by 60 feet. That mountain-and-canyon studio will be all floor space if Manager Thomas Ince does not quit his activities.

Mack Bennett personally is directing Raymond Hitchcock at the Keystone studio. Mr. Hitchcock still has his health and appears positively happy.

Popular and lovable Billy Sheer has left for New York city, where he will enter the business end of the stage game. He will join a road show. The film people will miss this young man.

Syd Chaplin still feels the effects of his fall among the rocks at Mount Baldy some time ago. But he has resumed work at the Keystone.

That Western Vitaphone "bunch" is a jolly crowd to mingle with. We attended the Vitaphone dance at Ocean Park and stepped around with enough beauty and grace to make us happy for a long time. There was some other beauty and grace there we could not reach, much to our regret. But it was a regular time among regular people.

Neither Papa or Mamma Allan Hale could slip into the Biograph feature, "Under Two Flags," but Baby Hale made it nicely, getting away with big honors. Baby is French, and a poodle. Being temperamental from birth, she certainly registered all the time Director Vail was producing the picture.

The magnificent gates of the Selig Jungle Zoo entrance were christened a few days ago. Kathlyn Williams broke a bottle of expensive champagne on a carved lion's nose and spoke the magic words. Then the star hopped into her limousine, and accompanied by Colonel W. N. Selig, was the first to drive through the entrance. Local Manager Thomas A. Persons, accompanied by Director Colin Campbell, was a close second in his red bus wagon.

The Quality Picture Corporation is well on its way with the five-act production, "The Second in Command," at the studio here, the one recently occupied by the Universal. Next will be "The Silent Voice," which will be followed by "Held by the Enemy." With Mr. Balshofer in general charge, the company is working with every facility at hand, great stage space being one of the features. The pleasant C. Feature Abrams is business manager and William Bowman director. William Alder is cameraman and is showing splendid quality in his negative. The company consists of Francis X. Rushman, Margarita Snow, Lester Cuneo, Helen Dunbar, William Clifford, and Marcia Moore. W. E. WING.

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Augustus Phillips and Maxine Brown in "The Breaks of the Game." One-act drama with a punchful jump. Direction by the author, Eugene Nowland. Released Saturday, June 26th.

Raymond McKee in the comedy, "A Sport of Circumstances." A minister, by mistake, a-jockeying goes. Direction, Will Louis. Released Wednesday, June 23rd—1000 feet.

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LICENSED FILMS

A Bunch of Matches (Emanay, May 27).—The laugh producers who have produced this the slapstick is done as a means of covering humor would probably be taxed to assign the reason for this product's success. It is principally of the throwing and kicking kind, in which the characters become covered with bruises and disfiguring contusions. Probably a major portion of the credit must go to the minister and the widow, both of whom were judiciously efficient in their efforts at procuring laughs. To tell what it was all about would be beyond our ability, except that it concerned about ten couples all wanting to get married at the same time by the only minister in town.

The Lumber Voyage (Emanay, May 31).—A light inconsequential story (runs the basis of this single-reel drama, in which the direction and photography were good and the acting fair. A young husband does not appreciate the love and devotion of his wife until she sickens and dies and then realizes his great loss. It hardly seems possible that a woman would die, however, as a means of procuring laughs, but for her husband, especially as it was not shown that they did not live happily together.

The Hunchback of Notre Dame (Emanay, May 31).—Told in the inimitable manner of Roy Norton, this story may have been interesting as a magazine offering, but it just falls short of making an interesting picture, although there are some especially good scenes of the Western stage coach robbery type. A young boy in the East writes to a mine in the Far West, a friend of his mother's, to please send him a buckskin shirt for Christmas, so that he can play Indian, and the mine after great difficulty, succeeds in fashioning a shirt. While he is carrying it to the railroad station, however, the stage coach is held up by bandits, and the driver and express messenger killed. The mine in his great haste to catch the train first cannot break any delay, and there are shoots and kills the four bandits; also becoming wounded in the arm himself. The shirt arrives on time, though perforated with bullet holes and stained with blood.

Dr. Jekyll & Mr. Hyde (Lubin, May 29).—Arthur H. Hopkins must have made a long study of the peculiar eccentric mannerisms of Bill Harvey, the well-known English music hall comedian, for he has evolved a single-reel comedy that is particularly adapted to this laughter-provoking funmaker. The action culminates in a burlesque wrestling match that is absurdly ludicrous or ludicrously absurd whichever way you like it.

The Public of the Intermittent Fanny (Emanay, June 2).—This pictureization of a George Ade play in stage is the poorest of any that have been shown in this series. It is styled a comedy, but the only funny thing about the picture is the subtitles, which were in the author's well-known and familiar style. The story had to do with a male girl, who up to the age of forty has been able to escape the subtle attentions of a young fellow, but in the end capitulates to a young "chick" of eighteen with a beautiful face and brains about the size of a "harry".

Bunny in Bunyanland (Vitagraph, June 2).—Car Lederer, the artist responsible for this single-reel cartoon, which is laughable in parts. The most interesting part comes at the very end when an idea of the enormous amount of work required to make one of these pictures is shown, and the artist makes a few sketches just to show how it is done. The picture deals with the imaginary adventures of John Bunny, and is a good caricature of this former well-known apostle of humor.

The Heart of an Actress (Emanay, June 2).—Why the much-abused genre actress should be obliged to carry this story is hard to imagine; it could just as easily have happened to a woman in any other walk of life. An actress in a country town falls in love with one of the natives, only to learn later that she has broken up a pretty idyllic, bucolic courtship, she returns to her town and returns to the city where the young man follows her. Realizing that he shall return to his country sweetheart, she acts in such a way that he becomes disgusted and leaves to obtain succor from his pain in the sweet simplicity of his former sweetheart. It is a good picture, well acted.

Supple and the Fakier (Emanay, June 2).—Victor Feltz, Harry Todd, and Margaret Joslin have the feature parts in this single-reel comedy, which is more or less amusing. An itinerant medicine fakier plays a practical joke on a young countryman. The fakier has a wonderful electric ball which has the power of lifting the wearer full of the well-known and much-desired "nep." The countryman obtains this ball with the result that he is able to beat up both the professor and his assistant.

LICENSED FILM RELEASES

Monday, June 14.

(Bio.) A Romance of Old California. Dr.
(Edison) (No release this date.)
(Esa.) Where Was the Shame. Dr.
(Kalem) Mind and Senses. "Broadway Favorites." Three parts. Dr.
(Lubin) Road o' Strife, Series No. 11. "The Valley of the Shadow." Dr.
(Selle) Letters Entangled. Two parts. Dr.
(Selle) Hearst-Selig News Pictorial, No. 47. 1915.
(Vita.) The Jarr Family, Series No. 11. "Mr. Jarr and the Ladies Cup." Com.

Tuesday, June 15.

(Bio.) Mrs. Van Alden's Jewels. Two parts. Dr.
(Edison) (No release this date.)
(Esa.) The Little Deceiver. Three parts. Dr.
(Kalem) Rasker's Road Show. Com.
(Lubin) Capturing Red Bill. Com.
(Lubin) Caught With the Greys. Com.
(Selle) The Sheriff of the Sheriff. Western. Dr.
(Vita.) The Little Doll's Dreammaker. Two parts. Dr.

Wednesday, June 16.

(Edison) Cartoons in the Parlor. Cartoons. Com.
(Esa.) (Subject not yet announced.)
(Kalem) The Vanishing Vase. Two parts. Dr.
(Lubin) The Insurrection. Three parts. Dr.
(Selle) A Tragedy in Panama. Dr.
(Vita.) Philanthropic Tommy. Com.-Dr.

Thursday, June 17.

(Bio.) His Ward's Scheme. Com.-Dr.
(Esa.) The Broken Pledge. Com.
(Lubin) From Champion to Tramp. Two parts. Dr.
(Luna) A Muzzle in Males. Com.
(Selle) His Father's Rifle. Three parts. Dr.
(Selle) Hearst-Selig News Pictorial, No. 48. 1915.
(Vita.) To the Death. Western. Dr.

Friday, June 18.

(Bio.) Love in An Apartment Hotel. Dr. Release No. 2.

"Sands of Time"

This is a Selig Diamond Special in three reels, released in regular service Thursday, June 24. It is a plot of true heart interest written and produced by Mr. Colin Campbell.

SELIG REGULAR PROGRAM

"THE FORTUNES OF MARIANA," Two reels, released June 21st.

"WITH THE AID OF THE LAW," Drama, released June 22nd.

"THE ONION PATCH," Drama, released June 23rd.

"THE TIGER CUB," Jungle-Zoo drama, released June 26th.

"The Millionaire Baby" Selig Red Seal Play; Packing 'Em In!

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(Edison) The Working of a Miracle. Three parts. Dr.
(Esa.) Broncho Billy and the Land Grabber. Western. Dr.
(Kalem) Rival Waiters. Com.
(Lubin) The Eagle Owl. Ecology.
(Lubin) The Bridge of Sighs. Dr.
(Vita.) A Mistake in Typewriting. Com.
Saturday, June 19.
(Bio.) The Way Out. Dr.
(Edison) The Corporal's Daughter. Dr.
(Esa.) Vain Justice. Two parts. Dr.
(Kalem) Near Hilarity. Episode No. 32 of the "Hilarity of Hilarity" Railroad Series. Dr.
(Lubin) A Safe Investment. Com.
(Selle) The Angel of Spring. Jungle. Zoo. Dr.
(Vita.) Miss Jekyll and the Madame Hyde. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, June 14.

(Imp) The Riddle of the Silk Stockings. Com.
(Joker) A Duke for a Day. Com.
(Victor) The Oyster Breaker. Two parts. Dr.
Tuesday, June 15.
(Gold Seal) Under the Crescent, Adventure No. 2. "In the Shadows of the Pyramids." Two parts. Dr.
(Nestor) On His Wedding Day. Com.
(Nestor) The Last Act. Dr.

Wednesday, June 16.

(Animated Weekly) No. 171.
(Lumina) The Snow Girl. Three parts. Dr.
(Lo) (No release this week.)
Thursday, June 17.
(Bio) "U" The Second Beginning. Dr.
(Powers) The Fanny Tramp. Photo-vauville.
(Powers) The Wizard of the Animals. Edu.
(Nestor) Into the Light. Two parts. Dr.

Friday, June 18.

(Imp) The White Terror. Four parts. Dr.
(Nestor) The Downfall of Fetta. Com.
(Victor) (No release this week.)
Saturday, June 19.
(Edison) One Man's Evil. Two parts. Dr.
(Joker) At the Bienville Barbecue. Com.
(Powers) Her Mysterious Escort. Dr.

MUTUAL FILM RELEASES

Monday, June 14.

(Amer.) His Obligation. Two parts. Dr.
(Keystone) The Cannon Ball. Two parts. Com.
(Bell.) The Old Hatch. Dr.

Tuesday, June 15.

(Beauty) The Mollycoddle. Dr.
(Maj.) Pirates Bold. Com.
(Thas.) The Country Girl. Two parts. Dr.

Wednesday, June 16.

(Amer.) Her Musical Cook. Com.
(Broadway) His Supper of Fetta. Com.
(Bell.) The Housemaid. Dr.

Thursday, June 17.

(Domino) The Soul of Fetta. Two parts. Dr.
(Mutual Weekly) No. 24, 1915.
Friday, June 18.

(Fetistoff) The Power Explains. Com.
(Fetistoff) Little Herman. Com.
(Ray-Bee) The Secret of Lost River. Two parts. Dr.

Saturday, June 19.

(Bell.) The Old Clothes Shop. Two parts. Dr.
(Royal) Not a Ghost of a Show. Com.

UNITED FILM RELEASES

Monday, June 14.

(Ideal) Brand Blotters. Two parts. Dr.

Tuesday, June 15.

(Superba) The New Photographer. Com.

Wednesday, June 16.

(Empress) The Turning Point. Two parts. Dr.

Thursday, June 17.

(Luna) An Accidental Person. Com.
(Starlight) The Hungry Boarders. Com.

Friday, June 18.

(Premier) Lily of the Valley. Two parts. Dr.

Saturday, June 19.

(Lariat) Out of the Silence. Two parts. Dr.

CAN THEY KEEP IT UP? .

BRIEFS OF BIOGRAPHY



Wm. N. Y.
JAMES VINCENT,
Producer of "The Melting Pot."

A DIRECTOR OF THE YOUNGER GENERATION

James Vincent, whose production of "The Melting Pot," made for Joan Cort, was last week's attraction at the Hippodrome, is a newcomer to listing among the directors. Mr. Vincent's advent into pictures came about after he had closed an engagement with Louis Mann in "The Man Who Stood Still." He had been on the road, and was now back in New York with an idle summer season in prospect. Sid Olcott, who has to his credit the starting of quite a few picture careers, induced him to enter pictures as an actor with the Kalem Company. What was originally intended as a five weeks' engagement stretched into a delightful seventeen weeks in the South, and that settled Mr. Vincent. He was a picture enthusiast from that time. Back in New York, he took a vaudeville engagement, but he soon returned to the Kalem fold and went South again, this time assisting Mr. Olcott in the direction of the pictures as well as playing. Later he became a bona fide director, staging Kalem pictures, and later for the Sterling Company. When Mr. Olcott formed a company of his own he engaged Mr. Vincent to do some of the directing, with the result that the latter has been known as a director ever since.

THE GIRL YOU PAY TO SEE

Ruth Roland, who is gaining increased laurels by her work in the successful Pathe series, "Who Pays?" has been on the stage for thirteen years; yet she is only twenty-two. Miss Roland made her debut at the age of four as "Baby Ruth" on the Pacific Coast, and was regarded as a phenomenon. She continued on the stage until she was eleven, when she was sent to a private school, remaining there until she was sixteen. Her success as an ingenue was even greater than as a child. Her versatility was such that she played comedy or drama with equal ease.

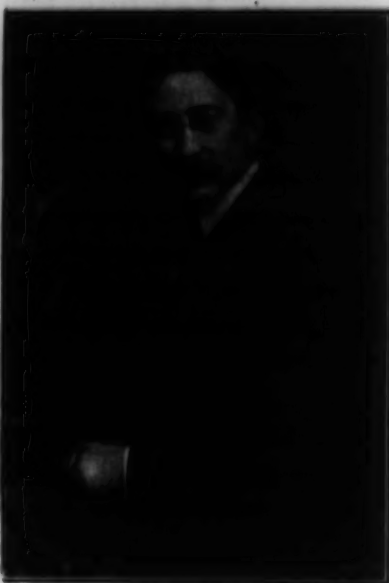
Four years ago she was "discovered" by a Kalem director, who engaged her to appear in Western and Indian plays. Later she was put into comedies and was highly successful. Last December she received the offer of a year's contract at a flattering salary, to star in the big "Who Pays?" series, about to be made for Pathe, and accepted.

Miss Roland is unspoiled, popular though she is, and is all girl. She rides a horse, fences, plays tennis, swims, fishes, shoots, and runs a motor car. To her athletic tendencies may be ascribed her grace of movement and ease of manner.

FROM THE EXCHANGE FIELD

J. S. Hebrew first saw the picture field during the formation of the Pathe Company, at which time he became associated with the Philadelphia office of that company and assisted in concluding arrangements for the consolidation of the Calhoun, Schwaab, Lubin, and Electric Theater Supply Company, the four exchanges then operating in Philadelphia. Later he was transferred to Boston, where he consolidated the Howard and Kleine branches. He spent considerable time in the New England States, and established an office for the General Film Company in Bangor, Me.

Apparently seeking to cover the country in gaining a knowledge of film conditions, Mr. Hebrew then turned his attention to New York city, where he was prominent in film circles, and later he went to the Far West. Just prior to his present connection with the "Big Four" as manager of the Philadelphia office, Mr. Hebrew handled the bookings for many feature pictures in the territory, from Wilkes-Barre to Harrisburg. When a special Lubin booking office for features was opened in Philadelphia he was placed in charge, remaining at the helm when it became a part of the V-L-S-E system.



J. S. HEBREW.

NEW FILM COMPANIES

ALBANY (Special).—The following new film companies were granted charters by the Secretary of State this week:

B. S. Moss Motion Picture Company, New York city. To maintain a theatrical and vaudeville agency; also engage in the motion picture business. Capital, \$250,000. Directors—Morris Levy, Louis N. Moss, Benjamin S. Moss, 141 West 111th Street, New York city.

Cortelou Amusement Company, Brooklyn, N. Y. A general motion picture and theatrical business. Capital, \$75,000. Directors—A. H. Schwartz, Benjamin Herman, Harry Stone, 2941 Broadway, New York city.

Metro Projection Company, New York city. To conduct theaters and exhibit motion pictures. Capital, \$100,000. Directors—Max Spiegel, Edward Spiegel, Henry Wattersman, Strand Theater Building, New York city.

Eclipse Film Laboratories, New York city. Motion picture films. Capital, \$25,000. Directors—James D. Rhodes, Louis T. Noonan, J. Robert Rubin, 39 West 35th Street, New York city.

Violet Amusement Corporation, New York city. Theatrical and motion picture enterprises. Capital, \$1,000. Directors—Louis N. Moss, Morris Levy, Benjamin S. Moss, 556 West 140th Street, New York city.

Mason McCarthy Company, New York city. Theatrical, vaudeville, and motion pictures. Capital, \$250,000. Directors—M. L. Welland, Arthur H. Black, Henry Amerman, 233 Broadway, New York city.

Palace Picture Company, New York city.

To operate motion picture theaters and other amusements. Capital, \$10,000. Directors—Geo. W. Lederer, Harry C. Drum, Geo. W. Bell, 130 West 40th Street, New York city.

Brady Film Corporation, New York city. Theatrical productions and motion picture business. Capital, \$10,000. Directors—Geo. W. Brady, Theodore L. Rhein, Chas. O'Brien, 50 Broad Street, New York city.

Pyramid Pictures, Inc., New York city. To carry on a theatrical, vaudeville and motion picture business. Capital, \$25,000. Directors—Thomas F. McMahon, George E. Starr, Bailey C. Elliott, 1400 Broadway, New York city.

Wink-Brook Film Company, New York city. Motion picture film and theatrical business. Capital, \$50,000. Directors—Edward M. James, Milton M. Eisenberg, Agnes B. May, 97 Hamilton Place, New York city.

Apeix Film Corporation, Yonkers, N. Y. Motion pictures. Capital, \$5,000. Directors—Piny P. Craft, Jacob Schechter, 145 West Forty-fifth Street, New York city.

Gotham Program, Inc., New York city. Moving picture business. Capital, \$10,000. Directors—Marshall W. Taggart, Clarence Shottenfels, George M. McIntyre, 1600 Broadway, New York city.

GEO. W. HERRICK.

RE-BOOKED FOUR TIMES

The Vitaphone V-L-S-E feature, "The Juggernaut," has probably established a record for repeating engagements by being rebooked four times at the Mary Anderson Theater, Louisville, Ky., the showings covering a period of nine days.

Irene Fenwick

IN

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Monty Ward.....Malcolm Duncan
Aunt Gretchen.....Mattie Ferguson
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Richard Ridgely
"The Wrong Woman"—3 parts
May 21

John H. Collins
"Cohen's Luck"
June 11

Langdon West
"Sally Castleton, Southerner"—3 parts
May 24

James W. Castle
"The Test"—3 parts
June 4

Will Louis
"Up in the Air"
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CAN THEY KEEP IT UP? CAN THEY KEEP IT UP?

REVIEWS OF FEATURE FILMS

"THE DARKNESS BEFORE DAWN"

Three-Part Lubin Drama. Produced by Joseph Kaufman from Shannon Fife's scenario. Released June 2.

Dr. Elliot Joseph Kaufman
Helen, later his wife Ethel Clayton
Helen, the widow Octavia Handworth
Carson, defrauder Earl Metcalfe
Joseph Kaufman knows a good script when he finds it lurking about the scenario department, although it is rather difficult to imagine Shannon Fife writing anything as good as this that would last for any length of time. Then, besides all this idealism in the matter of script, this producing pair have secured an honest-to-goodness star cast, although it is not the Lubin way to pass into panegyrics about such matters. We believe that a quartette, composed of Joseph Kaufman, Ethel Clayton, Octavia Handworth, and Earl Metcalfe, is difficult to surpass. At any rate, no company is prepared, in the general run of daily productions, to do so. Both Miss Handworth and Mr. Metcalfe are given roles of more or less designing characters, parts admirably suited to these very dominant personalities, while the Clayton-Kaufman combination handles the youthful leads in a manner that fandom has often taken occasion to approve.

Small wonder that with these advantages, the script should have succeeded. It is the story of the girl, defrauded of her inheritance, who goes to her dishonest lawyer-trustee, who attempts to take advantage of her loneliness. As the door bell rings he forces the fainting girl into the next room. It is the young doctor around on some matter of reality. A displaced bracelet, the lawyer explains, as belonging to a young friend of his who is even then in the next room. The men laugh and part. The girl, who must now seek her living, goes to work for the doctor and marries him. Their life seems happy enough until the lawyer runs across the girl again. He wastes no time in attempting blackmail. One night the doctor leaves his wife and the lawyer in the same room, excuses himself "to answer a hurry call," and slams the door, but tiptoes back. He soon hears the attempted blackmail. Rushing in he is confronted with the bracelet, but decides before accusing his wife to put the man on his back. Then he plans to divorce his wife. The prospect of a little addition to the family soon predicts how the story will end, for those who may have to rush home to keep the steak from burning.

"THE WAY OF THE TRANSGRESSOR"

Three-Part Vitaphone Drama. Produced by William Humphrey from the story by William Addison Lathrop. Released June 5.

Michael Haggerty John Costello
Arthur Haggerty Leo Delaney
Turner, cashier Andrew Handoff
Bank President L. Rogers Lytton
Fanchette, the cabaret artist Leah Baird
Picture patrons accustomed to the big way in which Vitaphone handles original success as well as a by-name of Vitaphone's big aspirations with which they start to make such a feature film, will here recognize the same handling that has made a way in which Vitaphone handles original in the past. But here the comparison ends. There are three faults which must make it so. Firstly, the reasoning of some part of the plot was extremely faulty. Next, the offering was padded, this being particularly noticeable after what should have been the climax, for nowhere is added matter more noticeable. Thirdly, the story did not strike us as being particularly interesting; for, while a certain subject may be quite dramatic and full of those situations which lend themselves most strikingly to the screen, it may still be that the general topic lacks any individual interest.

Here, for example, the tale is one of the contractor father who receives a tip that the district attorney will investigate all political contracts. The wily old man immediately draws his money and papers from the bank and secretes them behind the mantel in a secret cubby. The bank cashier, who read the note warning of the threatened investigation, follows to the house and finds the old gentleman dead of heart trouble. Mr. Cashier, who is afterward asserted to be without other means, at once buys the marble mansion and proceeds to stick holes in the belongings in his endeavor to find the missing wealth. He happens right on them and proceeds to burn up the town, beginning at a cabaret, where he meets Fanchette, the cabaret canary.

Now, Fanchette happens to be the secret wife of the dissolute son of the dead contractor, and she takes this opportunity of getting on the trail of her husband's rightful inheritance, even though it compromises her when the ex-cashier drops dead in an attempted assault upon her. The coroner's jury exonerates her and her husband forgives her. There is a good deal of guess-work during a great part of the film as

to who the transgressor is, there being three, and possibly four, claimants to that doubtful honor.

"SCANDAL"

A Five-Part Modern Drama Written by Lois Weber and Produced by the Universal Company Under the Direction of Lois Weber and Phillips Smalley.

Daisy Dean Lois Weber
William Wright Phillips Smalley
Robert's Sister Robert Julian
Austin's Sister Adele Farrington
Wright's Mother Alice Thomson
Mrs. Green Grace Johnson
Mr. Green Jim Mason
Mrs. Wright Miss Matthews

The value of able, artistic direction is distinctly shown in this picture. The average moving picture director would have hopelessly botched this subject, but the Smalleys, with their innate sense of proportion and the general fitness of things, have evolved a picture that not only sends home a strong moral lesson, but stays well within the range of possibility. They have taken a small incident in the lives of two people and traced its divergent effects on the lives of the many. The picture makes a strong preachment against idle gossip and malicious slander, showing how a perfectly innocent action on the part of two disinterested persons can be distorted by gossip until the lives of every person connected in any way with the two are wrecked with the foul filth of slander.

To produce a picture of this kind with its intricate complexity of plot and produce it so that the meaning of each and every incident is clear and understandable shows directing ability of the highest order. In so far as acting, photography, and settings was concerned, it is only necessary to state that the Smalleys produced the picture. The double exposure photography in which the allegorical figure of Gossip, in all its horribleness as conceived by a newspaper artist, was superimposed on the action of the story could have been greatly improved upon.

LICENSED FILMS

The Breaks of the Game (Edison, June 2).—Of technical interest is the nice direction at the hands of Director Nowland. The general subject though, is not new, and for this Mr. Nowland must also stand responsible, for he wrote as well as directed the offering. The reporter is sent on an odious smuggling case, leading the girl to whom he has procured many times. She follows on her own initiative, determined to rather come news and falls into the hands of the Chinese merchant. The pursuit of the opium smugglers leads to the same house and the release of the girl. The marine photography was particularly poor, although the general way this director has handled a subject as to bring out its maximum worth is most commendable.

The Fading of a Flower (Edison, July 3).—Miriam Nesbitt and two members of the Braine family take the principal roles, the action of Miss Nesbitt being as welcome as usual. The subject has to deal with the young girl, who must choose between marriage and continued caring for her mother. The latter choice sends the man readily going over to the other girl, and the maternally inclined one having the added pain of making the wedding gown for the marrying girl.

Red Wine (Edison, June 2).—Nothing is surer for pity than the appeal of a helpless child, so that three little temporary orphans would seem to plentifully supply this picture. It is the tale of three little ones left alone when their father is sent to the penitentiary. The girl is supporting the younger ones, comes three years later working as a chorus girl. The young man who persists in calling is shocked when her drunken father turns up one night, but true love conquers, and he returns for the final climax.

The Corporal's Daughter (Edison, June 19).—A Captain Jack Crawford, who is credited with the authorship of this scenario, has taken his stand on the frontier with soldiers and Indians, and a corporal's daughter in danger. The script is most elementary, yet Will Louis has not done badly in putting it on the screen. At least there is plenty of action, plenty of crime and plenty of it if it seems real, exciting. The plot concerns a rejected lover and a new one, the two displaying their fitness by bravery on the firing line, when the short scenes press dangerously near. It is one of the new type of Edison releases.

The Deed (Lubin, June 4).—Featuring Virginia Whitman, this single-reel drama has a weak story for a foundation. A high-class swindler uses his beautiful daughter for a decoy to ensnare his victims. A young millionaire falls victim to her wiles, but before the swindling game can be completed she loses her heart to her intended victim, and warns him of the danger to his pocketbook. Even when she finds he is engaged to a girl back home, she continues to foil several desperate schemes, and he finally leaves without either his life or pocketbook being in danger.

McQuade of the Traffic Squad (Edison, June 12).—As one variation of the greatly varying programs that this company releases comes this picture featuring thrilling action. It is the picture which contains the plunging auto; the one that crashed through a fence before an invited audience, which included all the well-known newspaper men of the city, and many others. There are, however, a few minor thrills that the camera failed to show, such as the leap from the motorcar to the flying car. In brief, the plot tells the disaster of the young motorcyclist cop because of the jealousy of the other policeman. He then catches the auto thieves, who were partially responsible for his destruction, and follows them. He jumps into the car and grapples with them, and then the car crashes through the fence and over the embankment. Need one say that all ends well? It is a picture well done. Eugene Nowland directed.

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EDGAR SELWYN

IN A SPECTACULAR PICTURIZATION OF HIS OWN DRAMA

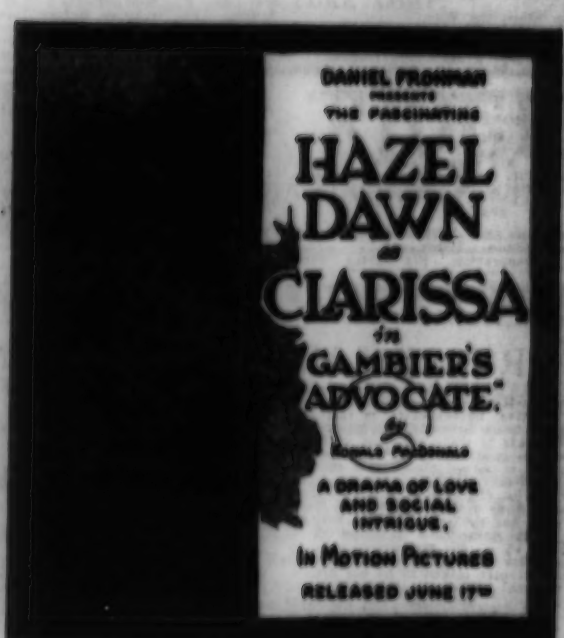


THE ARAB

RELEASED THROUGH
PARAMOUNT PICTURES CORP.
JUNE 14-CANADIAN DISTRIBUTORS: FAMOUS PLAYERS FILM SERVICE INC.
MONTREAL TORONTO, CALGARY.

JESSE L. LASKY FEATURE PLAY

120 W. 41ST ST., NEW YORK CITY

JESSE L. LASKY PRESIDENT
SAMUEL GOLDWICH VICE PRESIDENT
CECIL B. DILLON DIRECTOR GENERAL

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President.

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213-225 W. 23rd STREET, NEW YORK.

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Calgary—Montreal—Toronto

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	THEATRE
May 17	James Flood	Wild Goose Chase	Blanche Sweet	4
May 18	James Flood	Pretty Sister of Jose	Ima Claire	4
May 19	James Flood	Jim the Penman	Marguerite Clark	4
May 20	James Flood	Days of a Tomorrow	John Hays	4
May 21	James Flood	Brothers Officers	Mary Pickford	4
May 22	James Flood	The Arab	Henry Almy	4
May 23	James Flood	Clara	Blanche Sweet	4
May 24	James Flood	Seven Sisters	Blanche Sweet	4
May 25	James Flood	Wild Olive	Marguerite Clark	4
May 26	James Flood	Charming Padden	Myrtle Stedman	4
May 27	James Flood	Little Pal	Mary Pickford	4
May 28	James Flood	Smuggler's Daughter	Maud Allan	4
May 29	James Flood	The One	Blanche Sweet	4
May 30	James Flood	The Summer Fight	Victor Fleming	4
May 31	James Flood	Indians	Charlotte Walker	4
June 1	James Flood	The Fighting Hope	Laura Hope Crews	4
June 2	James Flood	Gold	Pauline Frederick	4
June 3	James Flood	Climney	James Oliver	4
June 4	James Flood	Unsettled Crowns	Ima Claire and Carlisle Blackwell	4
June 5	James Flood	Love	Mary Pickford	4
June 6	James Flood	Love and Men	Marguerite Clark	4
June 7	James Flood	Success Orchard	Blanche Sweet	4
June 8	James Flood	The Dictator	John Barrymore	4
June 9	James Flood	Marriage of Kitty	Frank Ward	4
June 10	James Flood	Nearly a Lady	Blanche Sweet	4
June 11	James Flood	Gay Lord	Ima Claire	4
June 12	James Flood	Master of the Law	George Fawcett	4

WORLD FILM CORPORATION

May 17	Brady	The Bone	Holbrook Blinn and Alice Brady	4
May 18	Brady	The Bone of Brimley	John Hays	4
May 19	Brady	Little Miss Brown	Vivian Martin	4
May 20	Brady	Pine Feather	John Hays	4
May 21	Brady	The Bone in the Moonlight	Robert Warwick	4
May 22	Brady	A Portrait of the Marquis	Beatrice Nicholson	4
May 23	Brady	Love and the	John Hays	4
May 24	Brady	Comet of Cartersville	John Hays	4
May 25	Brady	An Indian Diamond	John Hays and Elaine Hammerstein	4

WORLD FILM SPECIAL RELEASES

Feb. 17	In the Land of the Headhunters. (Curtis.)	10th The Sporting Duchess. Six parts. Lubin.
Mar. 2	Salome, a Spectacle. Six parts.	14th The White Sister. Five parts. Vitaphone.
		20th The Millionaire Baby. Five parts. Solia.

GEORGE KLEINE ATTRACTIONS

Office 666. (With Howard Hestbrook.)	Five parts.	24th Valley of Lost Hope. Five parts. Lubin.
De Barry. (With Mrs. Leslie Carter.)	Six parts.	12th Crazy Scramble. Five parts. Vitaphone.
Stop Thief. (With Mary Ryan and Harold Lloyd.)	Five parts.	21st The White Sister. Five parts.
Who's Who in Society. (With Irene Fenwick.)	Five parts.	20th A Texas Steer. Five parts. Solia.
The Woman Who Dared. (With Francesca Bertini.)	Five parts.	
The Spectator. (With Irene Fenwick.)	Five parts.	

PHOTO DRAMA COMPANY.

Time Lock 776. (With Joe Welch.)	Six parts.
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PROHIBITION FILM COMPANY.

Prohibition.	
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NONPAREIL FEATURE CORP.

Feb. Allen in Wonderland. (With Viola Savoy.)	Six parts.
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ITALA FILM COMPANY.

Special Cabiria.	
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Feb. Treasure of the Louvre. Four parts.	
John Ford. Sergeant. Three parts.	

WORLD COMEDY STARS.

May 17 Weber and Fields in Two of the Bravest.	
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May 24 Tom Wise in Ready Made Family.	
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May 31 Weber and Fields in The Delicacies of Love.	
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June 7 Rafterty Stone in The War.	
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June 14 Weber and Fields in The Children of Mike and Meyer Stone.	
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June 21 Rafterty Stone in Marathon Runner.	
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June 28 Weber and Fields in Mike and Meyer Go Fishing.	
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V-L-E-H PROGRAMME RELEASED EVERY MONDAY.	
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APRIL.

12th Wade's Nest. Six parts. Lubin.	
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10th The Juggernaut. Five parts. Vitaphone.	
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20th Granatark. Six parts. Samany.	
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MAY.

3rd Carpet from Bagdad. Five parts. Solia.	
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10th The Colossal Widow. Lubin.	
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17th Island of Regeneration. Six parts. Vitaphone.	
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25th The Slim Princess. Four parts. Samany.	
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31st The Smuggler. Solia.	
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VITAGRAPH

"MRS. JARR AND THE BEAUTY TREATMENT"—Comedy Monday, June 7

While Mrs. Jarr is beautifying herself, Jarr and the kids get into an end of trouble. One puts in an appearance. Smiles take the place of frowns and everything is beautiful. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"LOVE, SNOW AND ICE"—Three-Part Comedy Broadway Star Feature Tuesday, June 8

After an obstacle race over snow and ice, Jean and Coney reach the person's feet. Pa melts in the sunshine of their love. The cast includes WALLY VAN, NITRA PRASER, ALBERT NOGARDI and DONALD MACBRIDE.

"SPADES ARE TRUMPS"—Comedy Wednesday, June 9

If one rejects the other's hand, either loses. The spade leads and hearts win. BILLY QUIRK and CONSTANCE TALMADGE are the leads.

"MR. BLINK OF BOHEMIA"—Comedy Thursday, June 10

He makes love by proxy and makes a bad job of it. His sweetheart accepts his apologies and himself at the same time. Featuring MR. and MRS. SIDNEY DREW.

"FAIR, FAT AND SAUCY"—Comedy Friday, June 11

An American beauty, innocent and imprudent, is seduced as a candidate of the A's. She proves an undesirable subject. She is an idiot. REGINALD DUNAWAY, CHARLES ELDRIDGE, KATE PRICE, ANNA LAUGHLIN, HUGHES MACE and ARTHUR COLEMAN are the cast.

"FOUR GRAINS OF RICE"—Two-Part Drama Saturday, June 12

By putting two and two together the diamond's plot is uncovered and its victims released, to enjoy their delayed happiness. JAMES MORRISON, GEORGE COOPER, DOROTHY KELLY and J. HERBERT FRANK are the principals.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND THE LADIES' GUP"—Comedy MONDAY, JUNE 14

"THE LITTLE DOLL'S DREAMMAKER"—Two-Part Drama TUESDAY, JUNE 15

"PHILANTHROPIC TOMMY"—Comedy-Drama WEDNESDAY, JUNE 16

"TO THE DEATH"—Western Drama THURSDAY, JUNE 17

"A MISTAKE IN TYPESETTING"—Comedy FRIDAY, JUNE 18

"MISS JEEVIL AND MADAME HYDE"—Three-Part Drama SATURDAY, JUNE 19

Broadway Star Feature

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES

THAT PUT BROADWAYS ALL OVER THE MAP

MR. BARNES OF N. Y. 4 Parts

LOVE, LUCK AND GASOLINE 4 Parts

CAPTAIN ALVAREZ 4 Parts

SHADOWS OF THE PAST 4 Parts

MR. BINGLES' MELODRAMA 4 Parts

MY OFFICIAL WIFE 4 Parts

UNCLE BILL 4 Parts

THE PAINTED WORLD 4 Parts

A FLORIDA ENCHANTMENT 4 Parts

THE WIN (K) SOME WIDOW 4 Parts

THE TANGLE 4 Parts

THE LOCKED DOOR 4 Parts

SYLVIA GRAY 4 Parts

THE LITTLE ANGEL OF CANYON CREEK 4 Parts

THE MAN BEHIND THE DOOR 4 Parts

C. O. D. From the Play 4 Parts

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA

E. 15th St. and Locust Ave. Brooklyn, N. Y.

FEATURE FILMS

The Blood Yoke (Solia, May 31).—Very good, but very inferior, nevertheless is this feature of the distinction between the black and white races. It deals in stern realities with the role of the mulatto race, the sacrifice necessary with the discovery of mixed blood, and the author's answer to the problem. Its dramatic tempo is slow. The characters move leisurely across the screen, they retrace their steps, and in every way bear out the thought of deliberate development. At the same time it is far out of the usual way. It shows the girl proposed to by the young man, after some moral doubts at her home, and then seriously talked to by her father, who tells her the real secret of her past, that of her mulatto mother. Accepting the premises of the whole, as scenario writers have a way of doing, we then go on, having swallowed the mulatto mother, in showing the girl at first determined to marry, then changing her mind, and in every way arguing out the matter with herself. Finally, however, she decides not to, thoughts of children no doubt determining her. She gets enough money from her father, moves to the country, sets up a farm colony for mulatto women, and suddenly drives away all white boys inclined flirtatiously. No doubt the director sought to vary the tempo of the play, a rather trite one of course, by the very deliberate, very solemn, and very and way he has put it on. Certainly the one picture through the countryside and and leave-taking when our hero must leave for the Civil War. This places the characters

in old-time costumes, and demands special care on the part of the director, all of which has been most admirably attended to. The leads are Bob Leonard and Ella Hall, who is well able to portray the tragedy that comes into her life. Her second devoted to showing how a blow on the head loses the memory of the militant color bearer, so that he comes back home mindless, and the girl sits beneath the tree as she promised, in vain. When he is an old man, she, a gray-haired little lady, is still sitting there, weathering everything, and it is not until the night of the colors at one of the G. A. R. reunions, brings back his memory that he finally goes to where she sits beneath the tree. It is, as we have said, well put on (Lubin, June 2).
The **Inventor's Error** (Lubin, June 2).—The invention works assistance is summoned, the mania captured, and the circumstances have been romantic enough to cause the young man to fall in love with the girl.
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J. W. JOHNSTON

Lead—Metro Pictures

In Preparation: Ralph Cowdry in "THE SEALED VALLEY"

WILLIAM F. HADDOCK

has been rented by THE GOTHAM FILM CO.

to produce "The Trade Secret" with Frederick De Belleville and Betty Marshall

FRANK POWELL

Producer of: A Fool There Was

The Children of the Ghetto

Officer 666 From the Valley of the Missing

In Preparation: Princess Romanoff

SCREEN CLUB

HENRY B. WALTHALL

RECENT RELEASES

HOME, SWEET HOME

STRONGHEART

THE AVENGING CONSCIENCE

LORD CHUMLEY

CLASSMATES

JUDITH OF BETHULIA

"THE LITTLE COLONEL" in THE CLANSMAN

MARY ALDEN

GRIFFITH FEATURES

Mutual Masterpieces

"Man's Prerogative"

"Battle of the Sexes"

"The Birth of a Nation"

ELEANOR BARRY

CHARACTER LEADS

LUBIN FILM CO.

Ferd. Tidmarsh

Barry O'Neil's Lubin Feature Productions

The Sporting Duchess

The College Widow

THE FROHMAN AMUSEMENT CORPORATION

Justus Frohman ANNOUNCES

THE PHOTO-PRODUCTION OF THE COMEDY

JUST OUT OF COLLEGE

Written by GEORGE ADE

A splendid cast includes EUGENE O'BRIAN

18 East 41st Street • WILLIAM L. SHERRILL, Gen. Mgr.

REVIEWS OF LICENSED FILMS

The Actor's Boarding House (Lubin, June 1).—Pat Rooney has taken one of the leading parts in a major motion picture comedy that might be called "Fun in an Actor's Boarding House." For it is such a film product made up of various histrionic types caricatured, who play a miscellaneous assortment of tricks on a number of girls who make up the reel. It is laughable in parts. On the same reel is "His Film Dream," one of the series of animated cartoons, depicting the dream of an opium smoker, and admirably suited, of course, in its magical properties to this kind of sub-conscious fancy.

Rebels in the South (Lubin, June 2).—Joseph Smiley and his company, including Lila Leslie, William Cobill, Walter Law, Joseph Smiley, John Smiley, Ross Davis, and Adela George, have put over a really clever thousand-foot drama about the much-written fate of Unionist girls. The lady star now-a-days is sent out to get facts about it, and proceeds by disguising herself as an immigrant girl, and luckily falling in with the men who made this practice their business. The following scenes, those descriptive of this phase of the white slave business, as written up by the girl, are those the editor refuses to believe. However, she is convinced by the call of the reform person whom she met in the course of her adventure. The offering is very much out of the usual run, and extremely interesting.

The Starring of Flora Finch (Vitascope, May 28).—Lee Deane has been selected to screen this very commendable one-reel comedy by W. A. Tremayne. In so usual a subject it is most refreshing to find an unusual handling. A matter one hardly knows whether to credit to the producer or the writer. It shows Flora Finch as the aspiring and stage-struck angular miss, who hires the out-of-a-job actor to teach her and to get her "on" as a star. This she does at the expense of her common sense. It is useless to add that she is not a success, and that she returns to regret in her lover's arms. The funniest parts come when the hard-working Flora Finch is seen in preparation and actually on the opening night. Jay Divinity, Temple Haze, and Jack Bauer are in the cast.

Mr. Jarr and the Lady's Cup (Vitascope, June 14).—This is the poorest offering of this series that has been shown, and has little about it that is either interesting or amusing. Mr. Jarr is the only man with four women at a time, and he is busy to the point of exhaustion. His arduous labors are further increased by the members of his bowling club, which is meeting at the same place the dance is held, insisting that he bow with them. None of the ladies win the cup, which has been offered by the management, and what is Mrs. Jarr's surprise the next morning to find that it has been won by her cook.

Rival Waiters (Kalem, June 18).—A split-reel comedy of the rough house type, in which two rival waiters effectually manage to wreck the restaurant where they are employed. A ferocious ruman causes them to combine against the common enemy, and, seeking refuge beneath a table, they cling together in fear and trembling. On the same reel with "The Eagle Owl" and "Pigs in Pigs."

The Eagle Owl (Kalem, June 18).—An interesting educational picture showing this most ravenous member of the owl family used as a decoy for crow shooting. On the same reel with "Rival Waiters" and "Pigs in Pigs."

Pigs in Pigs (Kalem, June 18).—A short bit of film showing close-up views taken in a box pen. On the same reel with "Rival Waiters" and "The Eagle Owl."

Near Hysteria (Kalem, June 19).—An episode in the Harbors of Helen Railroad series, featuring Helen Holmes, that is full of exciting and thrilling scenes. The others that have gone to make up this series. While walking over a trestle, Helen, a quarryman, falls between the ties, and Helen rescues him, just in time to keep from being run down by an express train. In fact, the margin of safety is so close that they both have to jump off the bridge into the water. Later, Helen is discharged from his position on account of drunkenness, and while standing alongside the device whereby the fast express train picks up the mail bag, is hit with a box of letters as it is thrown from the train. In revenge, he ties a number of sticks of dynamite to the bag on the following day, and Helen, who has seen him in the execution of his dastardly plot, is just in time to frustrate it.

In High Society (Kalem, June 22).—A "Ham" comedy featuring Lloyd V. Hamilton and Bud Duncan, in which the two attend a fashionable reception for the purpose of robbing the guests. After the usual round of ludicrous absurdities, in which they are about to become involved in serious trouble, it is discovered that it is all a dream.

Pat, Pat, and Smiley (Vitascope, June 11).—A good idea forms the basis for this single-reel comedy that has some extremely amusing features. A Persian Prince visits the United States in search of a fat American wife for his harem. All the young girls that he meets, however, are too thin, and at last he becomes deeply enamored of a married woman. Her husband becomes exceedingly jealous, and conspires with their fat cook to make up as a woman. The Prince is in love with the adipose figure of the man in woman's clothes, and a number of amusing complications follow. Nicholas Dannew and Hughie Mack handle the feature roles most capably.

Dannew's Death (Kalem, June 20).—An episode in the Harbors of Helen Railroad series, which has for its principle feature an incident, which is possible, but extremely improbable. Furthermore, it was not realistically done. Helen is endeavoring to capture two thieves is locked in a refrigerator car, and to avoid freezing to death takes two strips of wood from a fruit crate, and lights a fire in the well-known Indian manner of whirling a

pointed stick in a depression in another piece of wood. Any one who has tried this method knows that the wood has to be of a particular kind, one piece very dry, on the verge of decay, and the other piece very hard. Fruit crates are not made of woods of this kind. The fire gets beyond her control, the car becomes ignited, and is a danger of being roasted alive when rescued. Later there is a good fight between the thieves and the railroad detective at the bottom of a turntable pit. Helen stopping the turntable just in time to save the train from being crushed to death.

Ham and Bud (Kalem, June 12).—Ham and Bud for this is one of that series, work hard. They also work effectively, and added to a more or less ingenious script and good staging the thousand-foot reel would seem destined for commercial, as well as farcical, success. The comedy of the adventure ends both Ham and Bud as comic characters in a road show house, where they act in every capacity to the troupe that fills the engagement the night we see them. Chance Ward directed.

Truth Stranger Than Fiction (Vitascope, May 29).—A rambling story with numerous loose ends succeeds in making this single-reel drama far from interesting. An elderly man becomes involved in financial difficulties, and seeks from his partner, upon the verge of being discovered to decide to commit suicide, but is miraculously saved. A novelist writing a crime story in search of atmosphere and local color stumbles on the incriminating evidence left by the peculating financier, thereby saving him from blackmail and winning his consent to marry his daughter.

Slum of the Slums (Vitascope, May 27).—Part of the well-known Western Vitascope company staged this picture, under the directorship of Clarence Davis. The scenes of the slum family, in one of the poorest circumstances—personally we have yet failed to see any "slums" in America, but let that pass—are good, but they seem for such a family to live very near a better street. For architecture changes fast from marble to brick where these scenes dwell. The offering is so cold, for while the matter of the slumming and attempt at robbery was fairly well done, the romance was not as well developed. The Westerner with a pocket full of money is spied by the gang whom he meets on a cabaret, ignoring the fact that plain thieves should own a cabaret, they trap the man there, but he makes a dash, aided by the cabaret singer, a girl of the slum, and the police arrive in time as the usual ending. The symbolism of a rose snatched from a lot of weeds might go with something that is worthy of a little credit, but only leads to make the offering more tawdry by comparison than it is.

Two Brothers and a Girl (Selig, May 25).—This single-reel drama utilizes the old theme of two men and a woman placed in a beautiful Western setting. A romantic rescuer rescues a girl from a mandarin on the desert, and later both he and his brother, a doctor, fall in love with her. The promising promise and the out of gratitude, accepts him, though really loving the other brother. Later her fiancé discovers the state of affairs and renounces her in order that she may achieve her greatest happiness.

INDEPENDENT FILMS

Pathe News, No. 41.—Well-photographed news events of current interest, including an explosion and factory fire, New York City; the operation of a new traffic control arrangement; a striking girl student of La Salle Seminary in a way canoe race; basketball drill in a Brooklyn school; arrival of German prisoners of war in England; patriotic crowds in the streets of Rome, during the declaration of war; factories by day and Company and co-workers with a series of official French war pictures taken under the direct supervision of the French Government, showing the extent to which automobiles are used in modern warfare.

Police Dog, No. 6 (Pathe).—An animated cartoon with the usual ludicrous situation, in which the police dog solves the mystery of a who is robbing the bank, an arms grinder with a monkey being the responsible criminal. Both are finally captured by the ever super-efficient dog. On the same reel with "A School in New Guinea."

The Vanishing Cinderella (Pathe).—A slight single-reel comedy-drama well acted and well-photographed, in which a newspaper woman attempts to gain an interview with a celebrated author, who, strange to relate, objects to publicity. Though unsuccessful in gaining the interview, she does gain his love, and newspaper work is given up in favor of matrimony.

Jaymore, the Rose City (Pathe).—A beautiful tinted scenic picture of this ancient city of India, showing extensive views of the Eastern architecture and the street life. On the same reel with "Longsome Luke."

A School in New Guinea (Pathe).—A well-tinted series of views showing the manner of elementary education in this country down to the equator. An interesting and instructive picture. On the same reel with "Police Dog, No. 6."

Longsome Luke (Pathe).—Written by "Tad," the well-known cartoonist, this split-reel comedy, though entirely lacking in originality and utilizing time-worn features, still has several amusing parts. A bear comes from a menagerie, and a prisoner in the jail is offered his freedom to do a bear skin and enter a cage with a lion. He enters the cage, but immediately becomes afraid, and escaping into the audience causes consternation, until he is finally captured by an armed comedy police department. On the same reel with "Jaymore, the Rose City."

WM. CHRISTY CABANNE

Reliance and Majestic Features

"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.

COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF THE MAN IN THE MOON

ADDRESS SCREEN CLUB



"Griffith Films"

SPOTTISWOODE AITKEN

Under the personal direction of D. W. Griffith

ESTELLE ALLEN

LEADS

NEW YORK MOTION PICTURE CORP.

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THE CONTINENTAL GIRL

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F. MCGREW WILLIS

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Writing Exclusively for Universal

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Feature Leads

DIRECTION FRANK POWELL

Current Release: A POOL THREE WAS CHILDREN OF THE GHETTO THE VALLEY OF THE MIRROR Next Release: PRINCESS ROMANOFF

ROBERT EDESON

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